

Canada's leading film trade paper

CineMag

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The Canadian Motion Picture and TV Industry

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Market Saturated As Year End Pressures Producers

MONTREAL — Like salmon swimming upstream to insure the survival of the species, so the brokers are out in force, braving strong currents of scepticism to insure yet another bonanza year for Canada's film industry.

By anyone's count, 1980 is the biggest and most promising year for Canadian production. The Canadian Film Development Corporation counts 51 features as the year's output: total budgets reach the \$170 million mark. The Directors Guild of Canada has just published a list of 39 English-language features whose budgets total \$191,250. CineMag has compiled a list of 55 features which are geared to theatrical release. Their budgets total \$192 million. The Canadian industry will produce nearly \$200 million worth of theatrical features this year.

Yet the annual follies are also upon the industry. In November/December, over 1/3 of the total annual output was before the cameras. Is this the same country about which it was said, in 1978, that no more than five competent

film crews could be assembled at any one time?

To compound problems, Canada finances its films through a capital cost incentive which encourages uninitiated investors to buy into projects. Currently, over \$50 million worth of film units are on the market, looking for investors, and the dealers must complete their sales before the year's end: Dec. 31. Producers must also complete their films by the same deadline.

The deals come in every shape and size, and are being handled by all sorts of brokers. Sorting out the advantages and disadvantages of the various offerings is tough enough, but the year-end creates additional pressure. CineMag has spoken to a variety of brokers and investors to try to get a handle on the investment climate in the country as the year comes to a close.

See pages 6-7 for article on the present climate, and pages 9-16 for film production wrap-up.

Hearing On 2nd Channel Slated Jan. 14 At CRTC

OTTAWA — The Canadian Radio-Television and Telecommunications Commission (CRTC) has announced that it will hold a public hearing in January on CBC's application to introduce the English-language CBC-2 and the French-language TELE-2 networks early in 1982. The announcement was made Nov. 24.

As proposed by CBC, the second television channels will be prime time, non-commercial, cable-delivered services aimed at providing outlets for additional Canadian production, increasing exposure of existing Canadian programming and providing specialized television alternatives. They are to supplement the current English and French Television Services of the CBC.

"Once the channels exist, there will be great pressure to fill the extra capacity with specialized services, and with still more American and other foreign programming. If the CBC is to fulfill its role in being the cornerstone of a broadcasting system that remains Canadian, we must come forward with new services to

bring more of the diversity and richness of Canadian life to television," CBC President Al Johnson is quoted as saying.

CBC-2 and TELE-2 are to program seven days a week, in the evening, showcasing drama, documentaries, music and films from the network library, re-broadcast of some specials and series from the main services during the season are also planned.

CBC argues that CBC-2 and TELE-2 will be relatively low-cost networks. "Because the cost of distribution by satellite to cable is very low in comparison to conventional transmission methods a much larger proportion of the budget can be spent directly on programming," it says. In addition, production methods are being specifically designed to keep costs as low as possible."

CBC has reached a distribution agreement with Cable Satellite Network (CSN). The new networks are to be carried on converter or on clear basic channels so that present services will not be affected.

Negotiations Break Off Over Immigration Process

TORONTO — Eight months of negotiations between the Canadian Association of Motion Picture Producers (CAMPP), the Association des Producteurs de Films du Québec (APFQ) and

the Director's Guild of Canada (DGC) have been broken off in a conflict over the procedures by which foreign directors are to be

(cont. on p. 2)

CineMag: Year Four

With this double issue, CineMag celebrates the completion of its third year of publication. The paper has grown as the industry has: from a slim monthly publication to a bi-weekly newspaper, full of the latest news on the Canadian industry.

CineMag — which was first published under the name Trade News North — was founded because of the need for trade news from a Canadian perspective. The government had been promoting the industry since 1974 through the 100% capital cost allowance for production. Only in 1978 did the Secretary of State try to formulate a film policy, creating a context for the growth of that industry.

Since then, the industry has certainly grown, but the direction of that growth and the resulting advantage to the Canadian community has been the subject of many and differing opinions. Despite the efforts of the Department of the Secretary of State to apply a point system to insure that the films produced are Canadian, few would argue that our producers and directors speak with a distinctly Canadian voice, or that the mass of films produced in the last few years have contributed importantly to the country's cultural mosaic.

Many film businessmen claim that the very idea of a national cinema is out-moded; that Canadian films can only succeed if they are identified as American or 'international' by the viewer. If the federal government comes to this conclusion, then logically there would be little justification for the Secretary of State to promote the production of 'Canadian' films any further.

The stakes are extremely high. There is still consensus within the industry that any change of government policy which would cause the withdrawal of the tax shelter would kill the nascent industry. The judgements made about the films of 1980 and those of 1981 will be determining.

Never has reporting on the film industry been as eventful as it has in the past years. CineMag thanks its readers and advertisers for their support, and looks forward to next year when we shall continue to keep you up-to-date with the policies and decisions which shape the industry.

The Editors

NBC Bows With Big Prom Night

TORONTO — Prom Night, a Simcom production, has been sold for \$3.5 million (U.S.) for two screenings on NBC in 1981. The first screening will be in May.

The film directed by Paul Lynch and starring Jamie Lee Curtis was made for approximately half that sum and its sale is the most that NBC has ever paid for a Canadian film.

Simcom is currently at work on *Curtains* at Magder Studios in Toronto.



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Negotiations Broken Off

(cont. from p. 1)

granted work permits for Canadian productions.

Currently, if a producer wishes to use a foreign director, he first approaches Manpower and Immigration and the DGC for permission. Manpower and Immigration then contacts the DGC and the permit is granted or not.

According to Sam Jephcott, the secretary of CAMPP, the main problem is that the DGC wishes to enshrine this procedure in the basic agreement between the producers and the directors. "If you enshrine something, it makes it harder to work with, and you also have to enshrine the exceptions," said Jephcott. The existing procedures already start with the Canadian producer asking "is there a Canadian who can do this?"

Syd Banks, the president of the DGC, disagrees. "The attitude of the producers was simple — 'no one is going to tell us what director we're going to use.'" Banks felt that the procedures currently in use should be formalized because "We feel that we'd like the opportunity of presenting to the producers Canadian directors who would be capable, and we'd like to review the non-Canadian's attributes." Banks added that the procedure has always worked in the past, and even if the DGC were to turn down a producer's

request for a non-Canadian, he would have the option of appealing for a minister's visa, "and the Guild would have to honour that visa."

Both sides hope to see negotiations resume, but the DGC plans

to stand firm on the issue of non-Canadian directors. No production is threatened by the lack of agreement between the producers and the directors.

Producers in Canada are already restricted with respect to hiring foreign directors. Existing regulations under the Secretary of State's Film Certification Pro-

gramme and Canadian Income Tax Law oblige producers to engage a proportionate number of Canadians in order for investors to benefit from Capital Cost Allowance provisions. The Canadian Film Development Corporation also restricts the right of producers to hire non-Canadian directors if a film is to benefit from grants or loans.

Both the producers and the directors blamed the other side for the breakdown in negotiations. According to Banks, both sides worked hard for a compromise, but the membership of CAMPP and the APFQ rejected that provision. Jephcott is optimistic that something can be worked out once the DGC has an executive or general meeting.

Cooper Moves On Deal Minus Public Company

TORONTO — The plans to make Robert Cooper Productions a publicly owned company have been delayed until 1981. According to Robert Cooper, the Ontario Securities Commission is very impressed by the play, which will allow investors to cross collateralize their money over a number of productions. However, since the plan is a new one, the OSC is demanding more preparation and detail. Therefore, the company will continue to sell units to Bells and Utilities, their current productions, units which will qualify for the Capital Cost deferment. The offering of shares in the company will be made in 1981.

A representative of the Quebec Securities Commission, which turned down Cooper's plan before the OSC had made up its mind,

told CineMag that the QSC considered the financial package "unacceptable." "Usually, producers will bring back good arguments about the viability of their deal, and often we end up agreeing with them. In this instance, the producer simply withdrew the offer; he haven't heard from him on the matter since," said the spokesman.

Those who purchase units in the current productions will be given first chance to purchase shares in the company. This also changes the unit price of the offering. Originally planning to sell 1,167 units at \$11,500, which would provide the investor with a \$10,000 interest in Bells and Utilities and 1500 common shares in the company, they will now be simply selling units in the films at \$10,000.

WE COVER THE FILM AND T.V. SCENE

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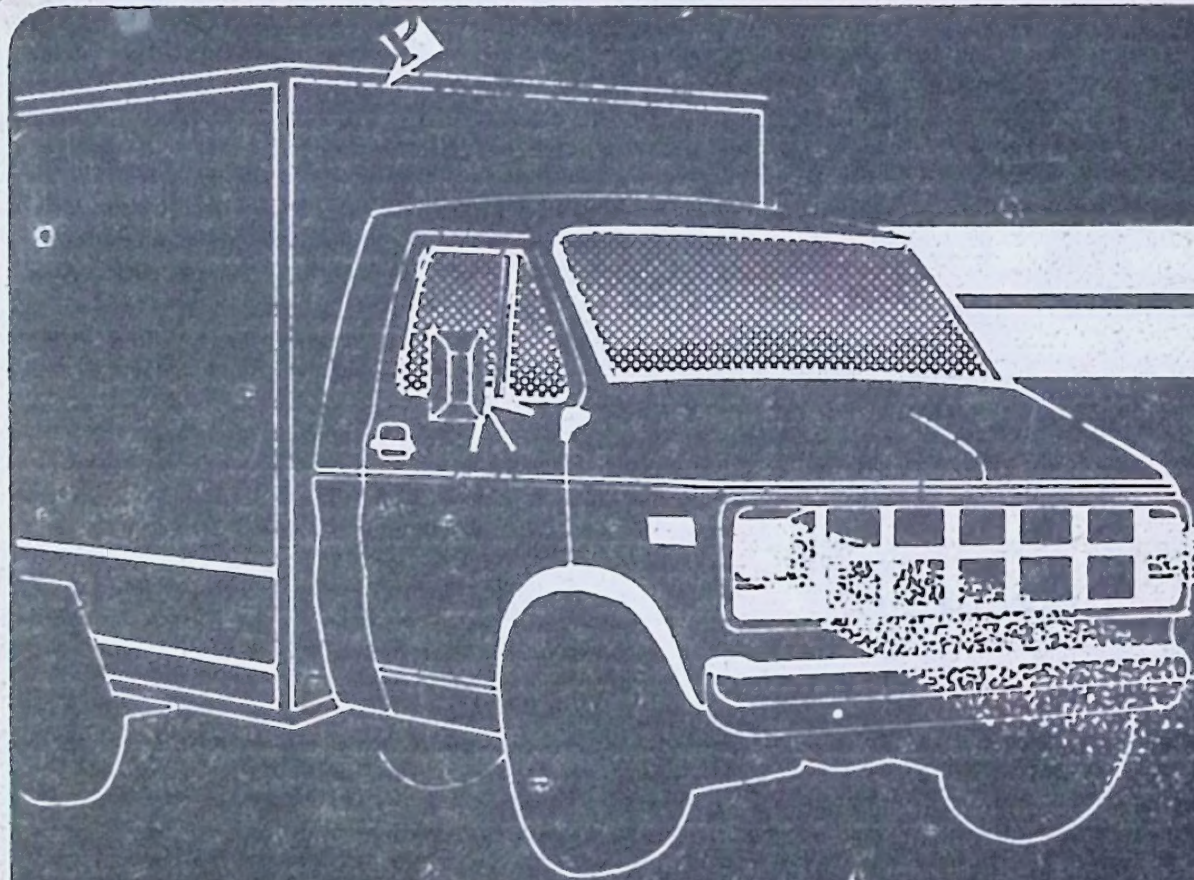
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Incubus Director Denies Excessive Violence; Just Imagination

TORONTO — British director John Hough, currently at work on post-production for his recently wrapped thriller *Incubus*, found making films in Canada "a riveting experience." His initial exposure to the local industry showed him "an enthusiasm I haven't seen before — I never saw a crew buy shares in the film."

Responding to charges of excessive violence in *Incubus*, Hough asserted that what he has done is created an atmosphere in the film where "much is implied. People see footage and come away thinking they've seen a lot more violence than is actually there." He also refuses to be typed as a horror director, although several of his films — *Twins of Evil*, *Legend of Hell House*, and the Disney productions *Escape from Witch Mountain* and *The Watcher in the Woods* have frequently been placed in that category. "I do not make horror films — they're supernatural films with nothing horrific in them — it's all in the imagination."

Incubus features another director John Cassavetes, in the lead. How was it directing another director? "Somehow all my films have starred directors — Orson Welles in *Treasure Island*, Peter Fonda in *Dirty Mary, Crazy Larry*, Roddy McDowall, Patrick McGeehan — but it's never affected anything. They've never asked what sort of lens I'm using,

or where the light source is. I think directors like to be directed as actors."

Hough came to work on *Incubus* because of the combination of the two Canadian producers (Marc Boyman and John Eckert) and the American executive producer (Stephen J. Friedman) who originally bought the book. "I'd known about the book in California and had been involved in seeing whether it was going to be shot."

Hough, who has directed in England, the United States and Germany, is very excited about the possibilities for a film industry in Canada. "I'd be walking down the corridors of the studios and there'd be groups of people from the production office standing around talking about the daily rushes. It was extraordinary to find this degree of involvement in a production. Canada has the money, and the technical crews are very proficient. What Canadians have to do is keep making films and they'll soon have four or five break through in a big way."

Although he is off to work with Dino de Laurentiis after he finishes *Incubus*, he is not at all averse to returning to work in Canada. "I used to be very nationalistic, I wanted to help revive the British film industry to what it was in the sixties. I think now that it doesn't matter where good films are being made, I just want to be

there to make them.

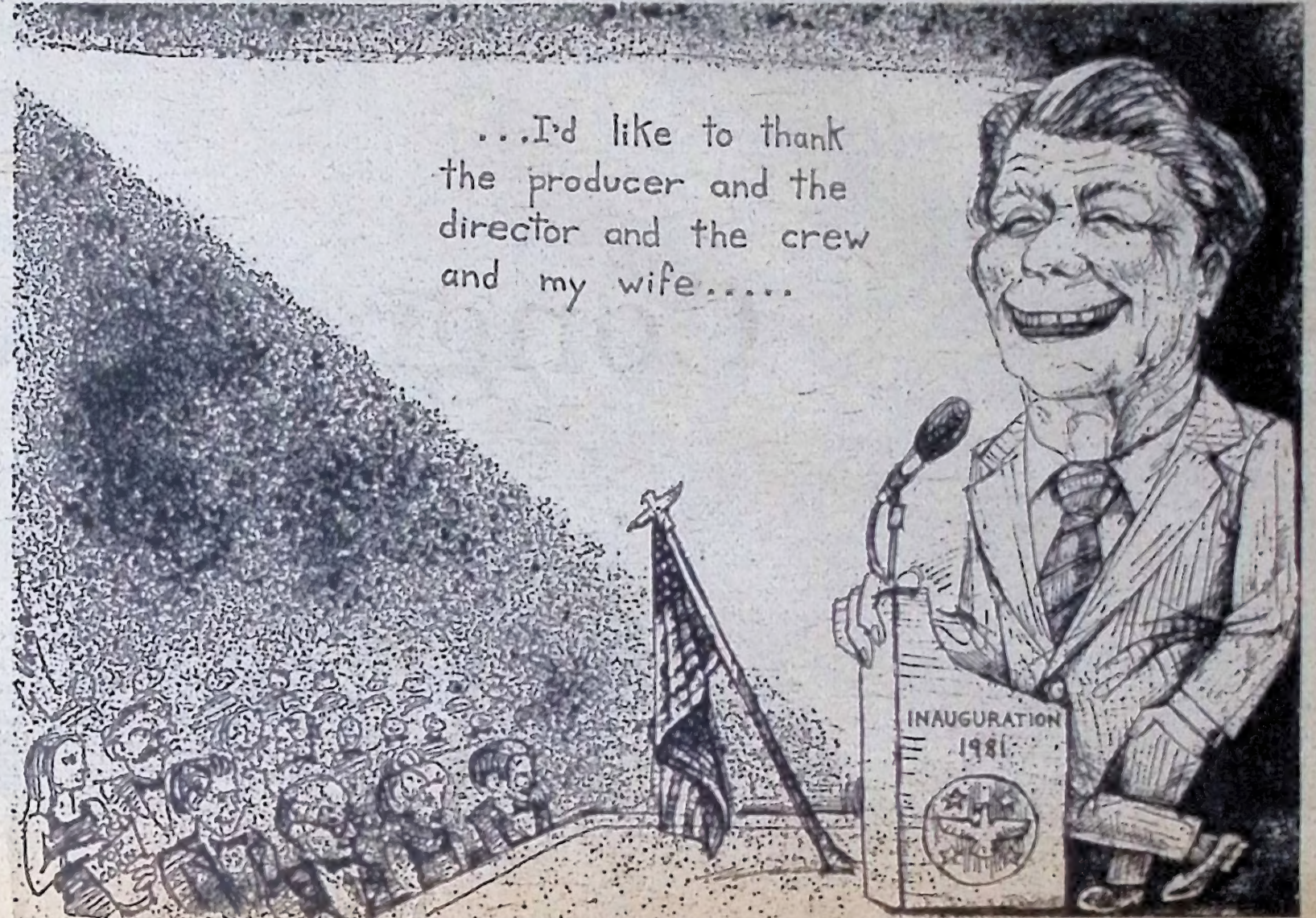
Intriguingly, for a man who has worked in a genre which is often used for stylistic exercises Hough does not believe in style. "Style doesn't stand the test of time. Hitchcock would be the exception because his situations are always rivetting. In most cases what you remember is content, I started off

using style but usually I was just using stylistic tricks to cover up lapses in the content." The directors Hough likes tend to be those who have good content. "David Lean; he had the ability to do great 'big canvas' motion pictures on intimate subjects. I like Fred Zinneman, too. At the same time, I like the vibrancy of

the American cinema — Scorsese, Spielberg, Milos, Coppola."

Incubus will be ready for a showing at the Cannes Film Festival in 1981. Hough is well into post production with Genie Award winner editor George Appleby. Appleby's credits include *The Silent Partner* and *Wild Horse Hank*.

By George



SEE YOU IN L.A. IN 1981 À BIENTÔT L.A.

The Canadian Cinema in Los Angeles in 1981

Mr. James de B. Domville, Government Film Commissioner and Chairman of the National Film Board of Canada has announced that the Board will open an office in the important filmmaking center of Los Angeles in 1981 to provide assistance to the various sectors of Canadian cinema, and to further the implementation of the NFB's international mandate.

This new office will serve to improve contacts between Canadian and American film professionals, provide greater access to reliable film information and stimulate the development of production and distribution projects to mutual advantage. In addition, the Los Angeles office will stress the promotion of Canadian films and facilitate access to professional talents and services available in Canada.

Mr. Domville has also announced the appointment of Roland Ladouceur as Director of this new office. A graduate of Laval University with a Master's Degree in Commerce, Mr. Ladouceur is also an accredited member of the Canadian Public Relations Society. He has been active in various sectors of Canadian cinema for many years. For ten years, he served as Manager of the NFB offices in Paris and New York. He was Director of Public Relations for the NFB prior to his new appointment in Los Angeles.

Le cinéma canadien à Los Angeles en 1981

M. James de B. Domville, Commissaire du gouvernement à la cinématographie et Président de l'Office national du film du Canada, annonce que 1981 verra l'ouverture à Los Angeles d'un bureau ayant pour objectif de servir l'ensemble de la cinématographie canadienne dans ce lieu privilégié du cinéma, tout en y assurant la présence de l'O.N.F. pour servir son mandat international.

Ce nouveau bureau permettra un point de contact et un lieu d'échanges où les professionnels du cinéma canadien et américain pourront facilement obtenir une information spécialisée et développer des projets de production et de distribution mutuellement avantageux. De plus, le bureau de Los Angeles mettra au point un programme dynamique de promotion visant à mieux faire connaître non seulement les films réalisés au Canada mais également les divers talents et services professionnels disponibles dans notre pays.

En communiquant cette nouvelle, M. Domville a annoncé la nomination de Roland Ladouceur comme Directeur de ce nouveau bureau. Détenteur d'une Maîtrise en Commerce de l'Université Laval, M. Ladouceur est aussi membre agréé de la Société canadienne des relations publiques. Il possède une vaste expérience dans les divers secteurs de l'activité cinématographique. Pendant dix ans, il a assumé la direction des bureaux de l'O.N.F. à Paris et à New York. Il était Directeur des Relations publiques de l'Office avant sa nomination à Los Angeles.



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The Year Of The Film Specialist In Securities

MONTREAL — There is little consensus about the investment climate in Canada except to say that things seem tougher this year than last. Depending upon whether one has something to sell, or one is among those happy few being solicited, opinions about the Canadian film scene vary drastically.

In general, there seems to be a movement in the investment community itself. Some of the larger brokerage house that dealt in films last year — Greenshields, Merrill Lynch — have withdrawn, disappointed. "We had better results with oil drilling funds," comments Robert McInnis of Merrill Lynch.

"The whole viability of film as an investment is open to question." The company terminated its agreement to handle the units of Mr Patman a few weeks ago, and is now standing back.

On the other hand, there seems to be an influx of brokers-dealers who are specializing in film, and for some of them, business is very good indeed. "Our sales are up 25% over last year," reports Laurence Nesis of Filmco and Newhouse Securities who, alone, is handling five films this year (*The Plouffe Family*, *Heartaches*, *My Bloody Valentine*, *Heavy Metal* and *Happy Birthday to*

Me). Having closed on three of the five deals already, Nesis feels that the industry's performance this year is critical. "The banks will judge the industry this year, and the interim financing they provide is the key."

A Look Backward

Any evaluation of the industry's performance in 1980 uses 1979 as a measuring stick. And none of the comments about last year are rosy.

"Frankly, what we had last year was a mess," comments Guy Desmarais, speaking about the

general picture. Desmarais is president of Geoffrion Leclerc which handles Filmplan International's package; he sits on Filmplan's board. Producer Harold Greenberg, president of Astral Bellevue Pathé, echoes the same feeling. "There is no doubt in my mind," Greenberg says, "that many films were made in Canada last year which should not have been made. There were abuses." Adds Pierre David, president of Filmplan, "Anyone could make films last year. This year, the incompetents and the schisters have been eliminated."

Be that as it may, the investors and certain brokers remember last year all too clearly. Comments one investor, "The well is drying up. It hasn't produced much for the investor and the word has spread around." Victor Rogers of Nesbitt Thomson Bongard in Calgary talks about investor reaction: "To be blunt, people are jaundiced about films. They've seen no money back and it's a tougher sell. They look at the producer who is taking \$100,000 off the top and say, 'I'll pass this year. Those guys haven't earned that kind of a reputation yet.'"

If, in general, the mood is one of scepticism and reticence, things are moving better for those who can point to a track record. "I tell investors, 'Yes, the industry has done poorly. But we ask you to buy us. We have done well.'"

That is the approach used by Michael Weinberg of Filmfund Financing Corp., the financial branch of the Ronald L. Cohen group of companies. Weinberg points to the track record which Cohen and Robert Cooper built together with *Running* and *Middle Age Crazy*. The first film has returned \$4,500 for each \$5,000 invested and another \$3,000 in revenue is guaranteed. *Crazy* has already returned \$2,135 and a U.S. tax credit of \$400. Again, an additional \$3,000 is assured. This year, Filmfund is handling *Ticket To Heaven* and *Harry Tracy-Desperado* along with Yorkton Securities.

Differing Perceptions

Most surprising in CineMag's conversations with investors was the deception felt among some of the investors who had been lucky enough to get in on *Meatballs*.

"What we have here," says *Meatballs* producer André Link, "is a problem of perception." And this "problem of perception" cropped up over and over in many of the conversations.

Despite the warnings on the front pages of all prospectuses about the speculative nature of all film investments, despite the long descriptions of the workings of the industry contained within the documents, there is a general misunderstanding about the mechanics of the industry.

"Those prospectuses have done a lot of harm," comments one investor. "The warnings are like those on cigarette packages; if you're going to smoke, you smoke.

Soon, you don't even read them. But the prospectus acts like the Good Housekeeping seal. One begins to feel that the deal has been given approval." Expectations are high, especially among investors who see a film doing well at the box office.

"We issue cheques quarterly," continues Link, "underlining them with statements from the distributor; and once a year there's an audited statement. Every investor has our phone number, and we'll answer any questions." Despite the fact that *Meatballs* investors have recouped about 350% of their investment with much more to come, some aren't satisfied. "They see a film made for under \$2 million which has grossed \$50 million, and they want to see a proportionate return on their investment," says Link. The realities of the cost of a launch, and of the apportioning of revenues among the exhibitor, distributor and producer are still elements which many an investor hasn't mastered.

This is not to say that all of *Meatballs* investors are unhappy. The growth of Newhouse and Filmco which handled the issue points to the fact that many investors are coming back for more. But if only a handful of those investors are confused, think of the situation of those who invested in unsuccessful films.

"One major problem is the length of time it takes a film to get into circulation," states a member of Quebec's Securities Commission. "What is the fiscal year for a film? When should we start counting?" he asks, referring to the reports which producers must furnish to the investors. Admitting that reports back to investors will be rather slim until a film is in distribution, the whole area of producer-investor relations is a troubled one.

Says one Toronto retailer who has invested in several films. "You hear from the producers. Some do the minimum, some more. But none tell you enough to create confidence."

Just as the Toronto press seemed to react to the amount of hype in the industry with its devastating condemnation after the Cannes Film Festival this year, so do the investors seem to react to the hard sell which accompanies their decision to invest.

Hard Sale Boomerangs

"You've got to understand the mentality at the end of the year," commented one accountant-investor. "People hate to pay money to the government in tax dollars. They'd rather pay a bit more on the outside chance that it might make them some money. The pressure is on because of the year-end, and that's the sucker-bait." Added an investment salesman whose company no longer deals in film, "You can sell anything to anybody."

Those investors who bought without full knowledge are those who, today, are reluctant to come

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in again. Not only are they disappointed but, in many cases, the securities dealers who sold the issues are similarly disappointed. Some broker-dealers would even suggest that brokers who deal across the board in a variety of securities lack the knowledge to sell film units effectively.

"Normal brokers are reluctant to deal in film," says Harry Weeks of Rhodes Denton in Calgary. "They don't know film well enough." One Calgary investor who has invested in films for seven years and who has never bought a unit from one of the larger investment houses doubts they would know enough to advise me properly." Which brings us back to the growth of the film broker specialist.

There are several incentives for a producer to structure his own financing organization, believes Weinberg of Filmfund. "Brokers don't have film as a major part of their business and have trouble devoting the time necessary to it." There are no more than a handful of knowledgeable, in-house experts working within the major brokerage houses, he says.

Investor As Partner

Second, geography works against the rational distribution of units in some cases. "We have investors who are happy with our films, and naturally, we go back to the same investors." A major broker with offices spread out across the country will apportion available units throughout the various offices, whereas the pool of familiar and susceptible investors may be grouped geographically around Toronto, or in Calgary, for instance. Also, spreading units across the country means that salesmen less familiar with film are selling units to uninitiated investors, increasing the opportunities for uninformed sales and future deceptions.

"Today, I find the investors more selective and more knowledgeable. This makes my job easier and more difficult at the same time," concludes Weinberg. Easier, perhaps, when the investor knows what he wants; more difficult when the questions are probing. But certainly when the investor feels he is on equal footing, the chances for a long-term relationship with the producer are increased.

Nardo Castillo, the producer of *Black Mirror*, convinced first one, and then two and three investors to back his project. They brought in others, and soon 25 men had picked up the entire \$2.5 million budget. "They asked me if I were confident enough in the script to defer my producer's fees, and I said 'yes.' They needed to know that I was committed to the film and not to a deal." Not only did Castillo defer his fees, but he kept a weekly register of expenditures available to the investors throughout the shoot, and met with them repeatedly to explain the fine points of the process.

"These men don't get involved in the creative aspects of the film — the script and so forth — but they are fascinated by the financial end... by the rapidity with which a production can spend all their money, and by the various sales by which we hope to recoup it again." Castillo's almost symbiotic relationship with his investors imposed certain constraints on him, but the shared knowledge of the process has made many of those same investors anxious to repeat the exercise with him.

For Nesis, protecting his investor is his paramount task. "Our costs are high and we perform. When we get involved, we check out all aspects, read the scripts, run down the whole package, check on the distribution deals." As a rule of thumb, he gets involved in projects about a year before they begin filming, allowing him ample time to verify the various aspects of the deal.

"Two elements are of primary importance: that the film is a commercial property, and that it will receive certification as a Canadian film," he comments. It is mandatory to build a "reservoir of goodwill" with the investors. "If an investor buys into 2 or 3 films with us and wins with 1 of them, then we're building a track record and a clientele. They will come back."

And the same equation works for producers. Regular reporting, an established track record and good will, will bring the investor back.

The Distribution Connection

Ironically, distribution is the key to giving investors comfort, and distribution agreements — hard and fast — are one element Revenue Canada refuses to allow producers. Having ruled that firm distribution agreements reduce risk and that only money 'at risk' can be used for tax deferment, the whole industry is involved in a game of 'let's pretend'.

Astral Bellevue Pathé, which had raised money out West privately for some of its productions last year, is using the public route with *Hot Touch*. Emptor Corporate Ventures, which deals exclusively in tax shelters, is handling the offering. "We had prerequisites," says Ron Kaye of Emptor. "A gross distribution deal with a major distributor." Confirms producer Harold Greenberg, "Astral Bellevue Pathé will not undertake any film unless there is a distribution agreement with a Major American."

At Filmplan, there is the same situation. "All three of the 1980 films have been purchased by Majors," states Guy Desmarais. At Dal Productions, *My Bloody Valentine* is being rushed to completion for a January delivery date in the States. Shelter Corp., which is selling units in *If You Could See What I Hear*, has offered to buy back units if investors are unsatisfied with the

distribution arrangements which will be made. And these films are not exceptions.

In general, the S.A.G. strike in the States cut a few months out of the producing schedules of American producers, making 1980 an especially promising year for Canadian films to get U.S. distribution. These advantages are being used by brokers to sell product, but the advantages are not disclosed in the prospectuses. Nor are they a matter of public record.

Given the shot at distribution, and the fact that fewer films were made this year than last, most brokers with an on-going relation

to the industry are confident that the films produced in 1980 will perform better than last year's crop. In many cases, the exorbitant fees paid to actors have been brought under control (cf. Filmplan's prospectus), and quick private placements earlier in the year (cf. *Happy Birthday To Me*) have helped to keep the cost of interim financing down. Several projects which were not well structured failed to go ahead, weeding out some films which surely would have been doubtful investments.

Nevertheless, the initial goodwill and enthusiasm manifested by many investors is gone, a

result of bad deals in previous years. The year 1980 will prove to be the critical one, and a good number of films must return their investments if a climate of confidence is to be rebuilt.

"The situation in the industry is a lot healthier than the press would lead us to believe," commented Frank Jacobs of Roymark, one of the most important of the interim financing companies. Next year, the distribution of Canadian films will tell the tale. The survival of the tax shelter, and with it the film industry as we now know it, is dependent upon a strong performance.

Season's Greetings from COLUMBIA

GENE WILDER and RICHARD PRYOR

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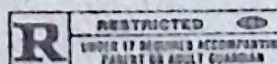
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Italian Efforts Pay Off In CBC Sales

TORONTO — The CBC Export Sales department has announced a major sale of television programming to Italy. During the last six months, half a million dollars worth of programs, including the prestigious *Music of Man* series, has been sold to Italy. Last year Italy purchased just one program from the *Nature of Things* series entitled *Patterns of Pain*.

Gisèle Mondou, Export Sales Officer for Europe, in announcing the sale, said she was particularly pleased that so many dramas had been included. Included in the deal were 26 *Sidestreet*

episodes, 20 *Collaborators*, 21 *Great Detective*, 26 *King of Kensington* and *A Gift To Last Christmas Special*. This year Italy took a further six episodes from *The Nature of Things*.

The eight-part *National Dream* series also goes Italian as well as three *Superspecials*: *Anne Murray - Ladies Night*, *Oscar Peterson - Very Special*, and *Toller Cranston's Dreamweaver*.

Of significant interest in the sale is the inclusion of two brand new series — 13 episodes of *Flappers* and 26 *Ritter's Cove*.

This is the third sale of *Flappers* to Europe — Germany and Greece have also taken the series. Only South Africa and Eire have taken *Ritter's Cove* so far, but with this sale to Italy, Export Sales is optimistic that more European buyers will follow suit.

This activity follows on the appointment at MIP in April of a new distributor for Italy, Franca Mollella. Together with Global Television Services in Toronto, Franca has been screening all of CBC's programming to the Italian networks. Efforts have paid off.

shoot alberta

by Linda Kupecek

Harry Tracey: Desperado shot up Heritage Park the last week of November, moving into Calgary with stars Bruce Dern, Helen Shaver, and director William Graham. Lynne Carrow and Bette Chadwick handled Alberta casting for Clare Walker of Walker-Bowen, handing plum roles to Jim Roberts and Jack Ackroyd, while famed rancher/wrangler John Scott (and hands) handle the horses...

Edmonton actor Tom Peacocke won top honours at the Alberta Film Awards for his work in *The Hounds of Notre Dame*. The University of Alberta drama professor's portrayal of the cigar-smoking priest Athol Murray earned him the award for Best Performance by an Actor or Actress. For over fifteen years, his teaching talents have nurtured a crop of Canadian actors, some of them also award-winners... Who have been Peacocke proteges?... Mel Tuck, Elan Ross Gibson, Alec Diakun, Nancy (Beatty) Fife, Carole Lazare, Marrie Mumford, Richard Gishler, David McCulley, Donald McQuarrie, Eve Crawford, Charlotte Blunt, Stuart Gillard and the actress/writer of this column...

Who sponsored the tasty press luncheon during Alberta Film and Television Week? None other than Kodak Canada and their man-about-town Alec Besky, technical sales representative (Motion Picture Markets)... Besky admits he enjoys his work and the continuing activity on the west coast or Alberta. "I like to be close to the film community," allowed Besky. "Film people are pretty individualistic. A week like this is a good melting pot for people in the industry." And Besky's charm and Kodak's lunch might have melted a few more into Kodak fans!

Jim Roberts, who starred in the ITV mini-series *McPherson*, reports it will be released in Toronto (CHCH) in December. And if you are in South America, you might catch big Jim speaking flawless (dubbed) Spanish for that market... Meanwhile, he's gearing up for a possible reprise in the spring...

First, there was Mark Schoenberg's *Parallels*. Now, John Juliani's *Latitude 55*. (What next? Cole's *Meridians*? Fraser's *Longitudes*? Just kidding!) *Latitude 55* started shooting November 20th in Edmonton with an \$800,000 budget (and a CFDC helping hand) and a minimal cast: 2... Juliani directs what some say is a fascinating script...

Lynda Hodges (one of the class acts at ACCESS) is busy directing a thirteen segment radio series, *Speak Up*, written by Penny Williams and Ken Bolton. Each half-hour deals with English as a second language... Historical columnist and broadcaster Jack Peach was honoured at the Sixth Annual Bob Edwards Heritage Luncheon sponsored by Alberta Theatre Projects... Chris Van Snellenberg of Canadian Odeon reports the new 4-plex drive-in is thriving... Frizzy friendly Bette Chadwick off to Vancouver to work on casting for *By Design*...

Chris Large, 30, won the award for Best Sound Recording at the Alberta Film Awards November 14. Large has garnered other glories as well: an Emmy nomination for Best Sound Mixing in a Limited Series for *Amber Waves*, and an Academy Award nomination for his work on *Superman*. Large offers the following assessment of his work: "I've had some breaks, but I have a fantastic crew. My boom man, Andy Wilson, is the best in Canada, and a boom man can make you look very, very bad... or very, very good." And where has this success story of honours and achievement led Large? He's given up the movie business to join the City of Calgary Police Force!

Other faces seen at Alberta Film Week, but — oops — overlooked in the last column: Zale Daniel (né David Yorston) who is stampeding towards his first feature as director... Stafford Williamson, working with Daniel as story editor for Rembrand Films... Martin Borycki, proudly displaying the brand new Reel West Directory... Garry Toth, nice Hungarian boy... Bob Kimber (no relation to big Les)... elegant Helene White... Elizabeth Garcone of the Calgary Society of Independent Filmmakers... and so many more!



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Production Wrap-Up

Features Destined For Theatrical Release: '81

an asterisk (*) means aid from the Canadian Film Development Corp.

by Del Mehes and Yves Gagnon

Film	Budget	Financing	No. of Units	Distribution	World Sales	Comments
Alligator Shoes p.c. Cabbageroll Productions p. John Phillips, Clay Borris d. Clay Borris	\$ 350,000	Private				
The Amateur p.c. Balkan Productions (A division of Tiberius Film Corp.) p. Joel Michaels, Garth Drabinsky d. Charles Jarrot	\$ 10.5 M					
Antoine et ses Anges p.c. Antoine et ses Anges Inc. for U.F.O. Holdings p. Claude Castravelli d. Castravelli	\$ 665,000	Private by 133 units by Yorkton Securities				Issue sold out
Une aurore boréale p.c. Interimage Inc. en co- production with Radio- Canada and TF-1 (FRance) p. Jean Lebel, Nicole Godin d. René Lucot	\$ 1 M	Private by Interimage			Interimage	Sold to Radio- Canada and TF-1
Les beaux souvenirs p.c. National Film Board and Lamy, Spencer & Assoc., p. Jean Dansereau d. Francis Mankiewicz	\$ 1.2 M	undecided				Producers split financial bidity 50-50.
Being Different p.c. Double S Production (Astral) Ltd. p. Harold Greenberg d. Harry Rasky	\$ 1 M	Private by Astral Bellevue Pathé		Astral Films (Can.)	I.C.A.	working title: The Secret Self

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CineMag

1980 Production Package /2

Film	Budget	Financing	No. of Units	Distribution	World Sales	Comments
Bells* p.c. Coco Film Productions in association with Stanley Colbert Productions p. Robert Cooper d. Michael Anderson	\$ 5.3 M	Public by Walwyn Stodgell Cochran Murray Ltd.	1,160 units of \$10,000		Adams, Ray & Rosenberg (L.A.) —Can./U.S.A. Carolco	A package with "Utilities"
Black Mirror* p.c. Mirada Productions (Mtl)/ P.C.P. (Paris) p. Nardo Castillo, Pierre Caro d. Pierre-Alain Jolivet	\$ 2.5 M	Private	100 units of \$ 25,000		Mirada Distribution Ltée /P.C.P. (Paris)	Canada/France co-production
But All In Good Taste p.c. Manesco Film Ltd. p., d. Tony Kramreither		Private				
By Design* p.c. B.D.F. Production Ltd. p. Beryl Fox d. Claude Jutra	\$ 2.8 M	Public by Enter- tainment Securities (Toronto), West Coast Securities and Continental Carlisle (Vancouver)	280 units of \$ 10,000		B.D.F. Production	
Calypso St-Laurent p.c. National Film Board of Canada and La Fondation Cousteau p. Jacques Bobet d. Jacques Gagné	\$ 1-2 M	Private				Costs shared equally between producers
Cap au Nord p.c. L'Expédition 74ème Nord Ltée p. Jacques Pettigrew d. Pettigrew, Mariette Thibault	\$ 231,000	Private		Explo-Mundo (Que.)		Aid from National Film Board, Institut Québécois du Cinéma, Canada Steamship Lines
Chatwill's Verdict p.c. Argosy Films p. Herb Abramson d. William Fruet	\$ 1.975 M	Private				
Comics p.c. Filmplan International p. Claude Héroux d. Ron Clarke	\$ 3.05 M	Public by Geoffrion, Leclerc Inc. (Que), Pembr- ton Securities, Bache Halsey Stuart	2,965 units of \$ 5,000	Films Mutuels/ New World Mutual (Can.)		A package with "Gas" and "The Fright"
Curtains p.c. Simcom Ltd. p. Peter Simpson d. Richard Ciupka	\$ 3.7 M	Public by Pitfield Mackay Ltd., Nes- bitt Thomson Secu- rities Ltd.	370 units of \$10,000		Simcom Interna- tional	
Drats* p.c. Nelvana Ltd. p. Patrick Loubert, Michael Hirsh d. Clive Smith	\$ 5.4 M	Public by Walwyn Stodgell Cochran Murray Ltd.	1,080 units of \$ 5,000		Nelvana Ltd.	Animated feature All units sold
Firebird p.c. Mara Film Production p. Glen Ludlow d. David Robertson	\$ 975,000	Private				Home Box Office sale: \$400,000
Les fils de la liberté* p.c. Interimage Inc. p. Jean Lebel, Nicole Godin d. Claude Boissol	\$ 3.5 M	Private			Interimage	Sold to Radio-Quebec Antenne 2 (France)

DAL '81

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1980 Production Package /3

Film	Budget	Financing	No. of Units	Distribution	World Sales	Comments
The Fright p.c. Filmplan International p. Claude Héroux d. Jean-Claude Lord	\$ 4.8 M	Public by Geoffrion, Leclerc Inc. (Que.), Pembr- ton Securities Ltd. Bache Halsey Stuart	2,965 units of \$ 5,000	Films Mutuels/ New World Mutual (Can.)		A package with "Gas" and "Comics"
Gas p.c. Filmplan International p. Claude Héroux d. Les Rose	\$ 5.5 M	(same)	(same)	(same)		A package with "The Fright" and "Comics"
The Grey Fox* p.c. Mercury Pictures Inc. p. Peter O'Brian d. Philip Borsos	\$ 3.48 M	Public by Yorkton Securities Inc. and Canarim Investments	696 units of \$ 5,000		Filmaccord	
Happy Birthday To Me p.c. The Birthday Film Co. Inc. p. John Dunning, André Link d. J. Lee Thompson	\$ 4. M	Private by Filmco Inc.	\$ 3.5 M	Columbia Pictures (world-wide)		Offer closed in Sept.
Hard Feelings p.c. Drah Production (Astral) Ltd. p. Harold Greenberg d. Daryl Duke	\$ 4. M	undecided		Astral Films Ltd. (Can.)		
Harry Tracy —Desperado* p.c. Desperado Production Inc. p. Ronald Cohen d. William A. Graham	\$ 8.34	Public by Filmfund Financing Corp. & Yorkton Securities	1,668 units of \$ 5,000		Creative Artists Agency (North America)	Investment from Famous Players Corp.
Heartaches* p.c. Rising Star Films Inc. p. David Patterson, Gerry Raibourn, Pieter Kroonenburg d. Donald Shebib	\$ 4.9 M	Private by Newhouse Securities	\$ 2.650 M.		Seven Arts Studio Inc.	Seven Arts Studio invested \$2.5 M
Heavy Metal p.c. Heavy Metal Animation Co. Inc. p. Ivan Reitman d. Gerry Potterton	\$ 7.3 M	Public by Newhouse Securities Inc.	730 units of \$10,000			Closed in August Animated feature
Hot Touch p.c. F. K. Productions p. Harold Greenberg d. Roger Vadim	\$ 4.7 M	Public by Emptor Corporate Ventures Ltd.	470 units of \$ 10,000	Astral Films Ltd. (Can.), 20th Cen- tury Fox (U.S.A.)	I.C.A. Sales	Working titles: French Kiss, Art of Deceit, Stroke of Luck
The Hounds of Notre Dame p.c. Père Film Productions p. Fil Fraser d. Zale Dalen	\$ 1.125 M	Private by Fil Fraser	45 units of \$ 25,000	Pan Canadian (Can.)	Salzburg Enterprises	Sold to CBC for \$ 160,000. Issue closed.
If You Could See What I Hear p.c. Cypress Grove Films p. Eric Till d. Eric Till	\$ 5.6 M	Public by Shelter Corp.	560 units of \$ 10,000		Filmaccord	
I Lost The Grounder In The Sun p.c. Double Bill Films Inc. p. Bill Brownstein d. Bill Reid	\$ 500,000	Public by Filmfund Financing Corp.	100 units of \$ 5,000		Film Option International/ Ronald I. Cohen Productions Inc.	Sports Documentary
Incubus p.c. Marc Film Production p. Marc Boyman, John Eckert d. John Hough	\$ 5.1 M	Public by Shearson Loeb Rhoades (Can.) Inc.	1,095 of \$ 5,000		FISCO	

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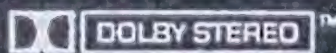
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1980 Production Package /4

Film	Budget	Financing	No. of Units	Distribution	World Sales	Comments
Latitude 55 p.c. Savage God One Film Productions Ltd. p. John Juliani d. Juliani	\$ 800,000	Private by Rhodes Denton Securities	32 units of \$ 25,000		Salzburg Enterprises Inc.	
Le plus beau jour de ma vie* p.c. Les Productions Prisma p. Claude Godbout, Marcia Couëlle d. Diane Létourneau	\$ 150,000	Private				Aid from the Institut Québécois du Cinéma, Radio- Quebec. Sold to Radio-Québec
Love p.c. Coup Films Inc. p. Renee Perlmutter d. Annette Cohen, Mai Zetterling Nancy Dowd and Liv Ullman	\$ 2.97 M	Private			Hemisphere Productions s.a. & Compass Film Sales Ltd.	
The Magic Show p.c. Moviemagic Productions Ltd. p. Wayne Fenske, Chris Dalton d. Norman Campbell	\$ 3.995 M	Public by Cinequity Invest- ments Ltd.	799 units of \$ 5,000			
Melanie p.c. Simcom Ltd. p. Peter Simpson d. Rex Bromfield	\$ 4.3 M	Public by Pitfield Mackay Ross Ltd.	430 units of \$ 10,000		Simcom Inter- national	
Misdeal p.c. MLI Films p. Michael Lebowitz d. John Trent	\$ 6.9 M	Public by National Film Finance Corp.	690 units of \$ 10,000		Tangent Corp. (L.A.)	
Mr. Patman* p.c. Film Consortium of Canada p. William Marshall, Alexander McDonald d. John Guillermin	\$ 6.895 M	Public by National Film Finance Corp.	1379 units of \$ 5,000			Sold to CBC Merrill Lynch Royal Securities withdrew from offering, Dec. '80
The Music Of The Spheres p.c. Lightscape Films p. Anthony Lancett, Phillip Jackson d. Phillip Jackson	\$110,000	Private				
My Bloody Valentine p.c. The Secret Film Company Inc. (for DAL Productions Inc.) p. John Dunning, André Link, Steven Miller d. George Mihalka	\$ 2.5 M	Private by Filmco	Total \$ 2.5 M			Working title: The Secret
The Odyssey Of The Pacific p.c. Ciné-Pacific Inc. (for Les Productions Claude Léger (Québec) et Babylone Films (France) p. Claude Léger et Romaine Legargeant d. Fernando Arrabal	\$ 2.5 M	Private			Les Productions Claude Léger	Sold out.
Seven Arts 1980 (this is not a feature film)	\$10,000,000	Public	2,000 units of \$5,000 each			A 'mutual fund', which invests in films and television programs.

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1980 Production Package /5

Film	Budget	Financing	No. of Units	Distribution	World Sales	Comments
On n'est pas des anges* p.c. Les Productions Prisma Inc. p. Claude Godbout, Marcia Couëlle d. Guy Simoneau, Suzanne Guay	\$151,000	Private				Aid from Institut québécois du cinéma, Radio-Québec
Les Plouffe / The Plouffe Family p.c. Ciné-London Inc. (for International Cinema Corporation) p. Justine Héroux d. Gilles Carle	\$5,000,000	Public by Mercier Ouimet, Masse Inc. Newhouse Securities	318 units of \$10,000 each for a total of \$3,180,000.	Ciné 360 (Que.) Columbia Pictures (USA and Eng. Can.)	Columbia Pictures	318 maximum units - \$3,180,000 50 minimum units - \$500,000
Powderhead p.c. Inflight Productions p. Michael French d. John Anderson (drama) Michael French (ski shots)	\$750,000	Private	30 units of \$25,000			Distribution investment: \$250,000.
Quest For Fire p.c. Cinétrail Inc. (for International Cinema Corporation) p. John Kemeny, Denis Héroux, Claude Léger d. Jean-Jacques Annaud	\$9,500,000	Public in 1981 by Newhouse Securities		20th Century Fox. (Eng. Can. & USA)	All territories sold	
Reckless* p.c. Canamerica Film Corp. p. Christophe Harbonville, Nicholas Clermont d. Djordje Milicevic	\$3,600,000	public by Grenier, Ruel, Inc.	720 units of \$ 5,000		Carolco	
South Pacific 1942* p.c. Surfacing Film Productions Ltd. p. Michael Donovan d. Paul Donovan	\$445,000	Public by C. Malcolm, Matheson Investments Ltd.	100 units of \$4,450			
Threshold p.c. Paragon Motion Pictures p. Robert Sax, Jon Slan, Michael Burns d. Richard Pearce	\$5,300,000	Public by A.E. Ames & Co. Ltd.	1,140 units of \$5,000			
Ticket To Heaven* p.c. Cohen-Leebosh Productions p. Vivienne Leebosh d. R.L. Thomas	\$4,500,000	Public by Filmfund Financing Corp and Yorkton Securities Inc.	900 units of \$5,000			Investment from Famous Players
Touch The Wind p.c. Famous Players Film Corp. p. Sam Freeman d. Chris Chapman	\$3,000,000	Famous Players			Famous Players Film Corp.	
Tribute p.c. The Turman-Foster Co. and Richard Bright p. Joel Michaels, Garth Drabinsky d. Bob Clark	\$8,000,000	Public by Merit Investment	800 units of \$10,000 each	Pan Canadian (Can.) 20th Century Fox (USA)	Carolco	
Une journée en taxi* p.c. 98204 Canada Ltée (for Les Productions Vidéofilms Inc., et Renn Production (France)) p. Robert Ménard d. Robert Ménard	\$1,500,000	Public by Brault, Guy et O'Brien	235 units of \$5,000 each for a total of \$1,175,000		U.G.C. (France)	Co-production: \$1,200,000 from Canada, \$300,000 from France. Investment from Famous Players and Radio-Canada (\$25,000).
Utilities* p.c. Robert Cooper Film 1 Inc. p. Robert Cooper d. Harvey Hart	\$6,200,000	Public by Walwyn Stodgell Cochran Murray Ltd.	1,160 units of \$10,000 each		Carolco Adams, Ray & Rosenberg (North America) /Carolco	A package with "Bells"

Tin Drum Takes Two Cuts, Opens In Ontario

TORONTO — Eighteen months after winning the grand prize at Cannes, eight months after its Academy Award for Best Foreign Film, Volker Schlöndorff's adaptation of Gunter Grass' *The Tin Drum* will open on Ontario screens.

Passed by the Ontario Board of Censors with two cuts totalling approximately 40 seconds, the film will open December 19 at three Toronto theatres, the International and both the Eaton Centre and Hillcrest Cineplexes.

The censorship of *The Tin Drum* led to a parliamentary investigation of the censorship process in Ontario and thus to a restructuring of the board by Ontario Minister of Consumer and Commercial Affairs Frank Drea.

Not all approved the compromise print submitted by the film's distributor, New World Mutual Pictures. Aubrey Golden, NWM's lawyer, who was to have led the court battle for the pic-

ture's reconsideration, resigned from the case, claiming that he was not consulted.

Rosemary Sexton, the Ontario Censor who resigned her position over what she deemed undue pressure from the conservative faction on the Board, called the passage of the film a victory for the public.

The Tin Drum, which was released in every other province uncut, has grossed over \$800,000 in Canada, an unusually high total for a foreign film with subtitles, particularly without the lucrative Ontario market.

The sudden issue of *The Tin Drum* has changed at least one distributor's Christmas release plans. Ingmar Bergman's *From the Life of the Marionettes*, distributed by Bellevue-AFD was to have had its Canadian premiere in the International. Alternate booking for the Bergman film is being arranged.

Farré Advances \$.5 M For Rights To Leone Pic

MONTREAL — L.N. Films has advanced \$500,000 for the distribution in Quebec of Sergio Leone's next feature, *Once Upon a Time in America*. L.N. president Didier Farré reports that Leone plans to shoot 7 weeks in the province next year; the entire film is scheduled for a 27 week shot.

Farré expects the production to spend about \$3 million during the local part of the shoot and for post-production. Montreal will double for New York City in the '20s. Other locales to be used in the film are Biarritz in France, Paris, New York and Chicago. The film is an American production, put together by Arnon Milchan, the producer of *King of Comedy*.

20th Century Fox has advanced \$11 million for the production, Farré reports.

Also on L.N.'s 1981 program is the Claude Lelouch movie, currently filming, entitled *Les uns les autres*. L.N. advanced \$200,000 for the distribution rights in the province and the television sales. "This is a less risky deal than the Leone film because there are six hours of television included," comments Farré.

This year, L.N. had a profitable year. Two of its films, *Et la tendresse... bordell* and *Mon nom est bulldozer* did well in the province, the first grossing about \$334,204 and the second \$360,000. Distribution was by Action Films.

Drea Promises Changes In Act

TORONTO — Changes which will affect both the management of theatre buildings and the censorship of films in Ontario will be made to the Theatres Act. Frank Drea, Ontario Minister of Consumer and Commercial Relations, announced the changes at the annual meeting of the Motion Picture Theatre Association of Canada (MPTAC).

His first announcement pertained to the codes regarding building, fire regulations, renovations and retro-fitting of theatres, and promised to move them to the technical side of the ministry, enabling those who wished to construct or alter buildings to "one stop shop" at the municipal ending some of the red tape involved in building creation and management.

He then announced the enlargement of the censorship board, eliminating long-term, civil service appointments in favour of a body of rotating censors who "will not censor films for a living."

"On this enlarged board," Drea continued, "I want your association to provide me with a name that will go on the board and reflect not merely community standards but theatrical standards as well. Tomorrow I will ask the distributors (The Canadian Motion Picture Distributors Association) for the same from them." Drea went on to state that although the media would surely claim that this would lead to a conflict of interest in someone who could conceivably be involved in the censoring of a film which he was to distribute or exhibit, he was certain that there would be no conflict of interest, and if there was, the censor involved would absent himself from the decision.

This request for members from the distributors and exhibitors, seen in the context of the appointment of Dora De Pedery — Hunt last week as a part-time censor, is the second step toward the rotating board which Drea promises will be complete by Spring, 1980.

Millard Roth of the CMPDA said that the distributors were generally positive about the Minister's request for a board member, but that they were unable to make a specific response because they were as yet uncertain exactly how the rotation system would work. Roth added that "it's an interesting and adventurous approach" to the need for censorship

and that he expected the CMPDA to nominate someone by the end of the month.

A spokesman for the MPTAC said that organization had no response at the moment, as they had not had time to meet, and at this juncture were uncertain as to whether they would submit a name to the minister.

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Exclusive engagement begins in Toronto on December 19th.



Famous Expands In Toronto And Windsor

TORONTO — Famous Players is busily completing preparations for upcoming theatre openings in Toronto and Windsor, Ont.

The Runnymede Theatre, a 1100-seat Famous house on Bloor Street West, is skedded to re-open as a dual complex Dec. 19 after being used most recently for public bingo. "It's being completely refurbished," says Famous spokesman Don Watts. "But we're keeping the best elements of the early architecture along with the modern. That's the kind of flavour we want."

The Runnymede has always remained in Famous' hands, though it was leased to the Variety Club for bingo.

Elsewhere in town, Famous is prepping its Cumberland four-plex for a Dec. 19 bow as well. Per Famous' William Murray, the Cumberland site will contain approximately 1,000 seats, including a 235-seat auditoria in which a \$5 admission, reserved-seat-only policy will be in effect.

The Cumberland development, part of a building housing Famous' new offices, will not replace the chain's current flagship, the University Theatre, as reported elsewhere. Watts says there are no current plans to shut down the 25-year-old University, which only last year underwent

significant in-house technical improvements.

Though the reserved-seat-only auditoria will be opened on a trial basis only, Murray expressed confidence that patrons will be willing to pay the extra \$1.50 admission fee. "A lot of people would rather pay the other buck and make sure there's no lineup," he asserts. "This way, they walk in, get a seat, there's no hassle and no waiting outside in the cold." Murray says the Cumberland site is the first to experiment with the reserved-seat system (a method earlier employed by Cineplex).

Meanwhile, in Windsor, Famous is expanding its present two-screen Devonshire Mall facility to three, also as of Dec. 19. The same re-alignment is taking place Dec. 19 at Toronto's Westwood Theatre.

"Thousand-seat theatres are no longer the thing," says Murray. "Today, it's less seats but more screens. I guess in the days when we had 1,000 seats, we never noticed how many empty seats there were," he laughs.

One theatre that will no longer be screening product is the Bloor, a Famous house whose lease was allowed to expire earlier this month. Murray concedes the arrangement was "not working out."

Trade Winds

CHICAGO — Paul Almond's film *Final Assignment*, which premiered at the recent Chicago Film Festival, received a sledge-hammer-to-the-temple review in *Variety* (Nov. 12). Calling it "a Canadian pic with a troubled plot," *Variety* went on to term Almond's direction "lacklustre," and Marc Rosen's script "banal." The review continues: "*Final Assignment* is loaded from start to finish with unintentionally funny lines, settings and entire scenes...General production values are inadequate. A boom mike is spotted in one scene, colour quality is washed out in others. It's hard to recall one bar of Peter Gernyn's score."

The film is being released by Inter Ocean Film Sales Ltd. in the U.S., the company owned by co-producer Arnold Kopelson. Pan-Canadian does the honors in Canada.

BEND, OREGON — Harry (not the Plain Speaking) Truman is about to become the subject of a \$4 million film, *St. Helens!* Truman, the 83-year-old hermit who refused to leave Mount St. Helens and was buried in the May 18 volcano, is being played by Art Carney. "This is not a documentary," says Larry Ferguson, who co-scripted the film with Peter Bellwood. "We'd like to emphasize those things that did happen that lend themselves to a dramatic situation."

HOLLYWOOD — Thirty-five years after it was made, John Huston's World War II documentary, *Let There Be Light*, finally had its first public screening recently as part of the L.A. Museum's retrospective tribute to the 74-year-old director. The 59-minute film, which is reportedly a riveting but grim inspection of the psy-

chiatric recuperation of shell-shocked soldiers in a U.S. army hospital, has been banned by the U.S. War Dept., who consider it an "unsuitable" portrait of the American fighting man.

In his recent biography, Huston says that the film's banning "boils down to the fact that they (the army, who commissioned the film) wanted to maintain the 'warrior myth' of the American soldier. The *Variety* review of the long unseen film was glowing. "The film is a masterpiece, one of the greatest films ever made on the subject of war's impact on the human spirit. And even beyond that it is a profoundly moving meditation on the fragility of the mind and its ultimate powers of resilience."

HOLLYWOOD — Burt Reynolds is slated to direct and star in *Sharkey's Machine* for Orion Pictures Company. The film is a drama concerning an Atlanta vice cop who stumbles upon a plot dealing with international financial intrigue which reaches into the highest political circles of the U.S. The film begins principal photography in 1981 and is slated for release that Christmas. Hank Moonjean is producing the Gerald DiPego script from the best-selling novel by William Diehl. *Sharkey's Machine* will be Reynolds' third directional effort, after *Gator* and *The End*.

LONDON — Author Peter Evans has completed an update on his 1972 biography of Peter Sellers, *The Mask Behind the Mask*, and is now negotiating with Hollywood for a movie on the life of the comedian. Evans is reported to be seeking full creative control over the picture and wants Woody Allen to play the Sellers' part.



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Call'em

by Linda Shapiro

People, People, People

When author **Margaret Laurence** becomes the chancellor of Trent University on January 1, 1981, it will mark the first time that a major literary figure has ever held that position in a Canadian university. Her two novels, *The Diviners* and *A Jest of God*, both won Governor-General's awards for fiction.

Toronto artist **Dora de Pedery-Hunt** has been appointed as a part-time member of the Ontario Censor Board. Her works are included in more than 70 public and major private collections in Canada and abroad. Here's hoping that her snips are palatable.

Thomas Schramek, National Ballet of Canada's principal dancer, was unable to perform during the entire fall season because of an injury sustained in a performance earlier this year. But narry fear. Schramek will be back on his toes for the always popular *Nutcracker* from December 23 to January 3 at the O'Keefe Centre.

Worth Listening To

CJRT-FM has won its 18 month campaign to broadcast from the CN Tower. The station now doubles its reception range and reaches as far as 85 miles away. The quality programs broadcast on this non-commercial station have ranged from Open College credit courses, to classical music to news to all that jazz.

CBC-FM celebrates its fifth anniversary. It all began with five stations and now boasts a total of 17, reaching 74 percent of Canada's population. But, alas, compared to CBC-AM, CBC-FM's overall audience is small, totalling 200,000 at most. Almost 75% of its programming is devoted to music, with its top rated programs being individualistic record shows, such as **Allan McPhee's** *Eclectic Circus*, and **Gilmour's** *Albums*.

Artsy Tartsy

Open Studio, the highly regarded Toronto facility for etching, lithography and screen printing marked its 10th anniversary recently with a special exhibition at Harbourfront Gallery. Works by acclaimed printers who have used the studio, such as **Luis de Niverville**, **Mark Prent**, **Yves Gaucher**, **Harold Klunder** were on display. Open Studio was founded in 1970 by **Richard Sewel** and **Barbara Hall** in a Queen Street storefront with second hand equipment and amateur students. Over the years, more than 1,500 limited edition prints have been produced in the studio which offers rental space, classes and custom printing.

Believe It Or Else!

Twos Friday, 9:30 pm., and in an old Rosedale house, the cast and crew of **Anthony Kramreither's** "But All In Good Taste" were fast and furiously filming their finest hour when suddenly — bam, bam, bang, bang! An unbelievable — but believe it — car accident occurred. While turning a corner, a car banged into a truck which banged into a car which was heaved onto the lawn which then banged into a jeep while an innocent taxi followed closely behind. All the vehicles involved belonged to people working in the Canadian film industry. The no-control car belonged to **Rick Deprato**, an IATSE grip; the totally totalled car was the film's associate producer's **Robert Diez D'Aux**, the truck was first assistant director's **Robert Applebe**, and the jeep belonged to production assistant **Fraser Paterson**. The voyeur in the taxi was film financier **David Roffey**. Was anybody hurt? But of course not! The accident was *All In Good Taste*.

And In Conclusion

Talk about seasonal work in the film business... imagine being the person who does the public relations for Santa Claus!

Allen Buys First Novel, '81 Shoot

TORONTO — The film rights to this year's winner of the \$50,000 Seal Books First Novel Award, a suspense thriller entitled *Odd's End*, has been purchased by Barry Allen Productions Ltd.

Producer Sherry Allen says she plans to begin filming of 35-

year-old Tim Wynne-Jones first novel in the spring of 1981.

A McClelland and Stewart press release announcing the deal, describes the book as "the story of a young couple whose idyllic life in a rambling old house on the Nova Scotia coast is shat-

tered by the chilling realization that they are not alone in their home."

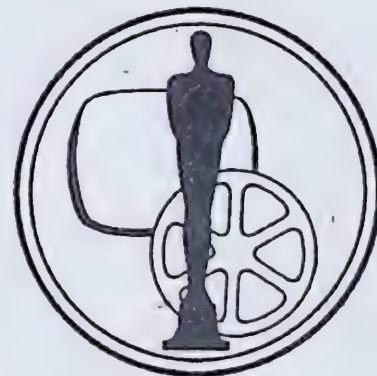
Barry Allen, president of Premier Operating, a Canadian theatre chain, was the executive producer of the Bill Fruet film, *Cries in the Night*.

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Genies Gear Up For Strong Year All Films In Release Before 1981

TORONTO — Twenty-one films will be eligible for this year's Genie awards, to be presented on March 12, 1981. Unlike last year, when *The Changeling* grabbed a wide variety of awards before it was seen by the public, this year the films, to be eligible, must have had a week of theatrical play in either Toronto or Montreal, or in two of Edmonton, Calgary, Vancouver or Winnipeg. In addition, each film must be submitted to the Academy of Canadian Cinema with a \$500 entry fee.

Of the films under consideration, six are French and fifteen are English. Three of the pictures are co-productions. Eligible films:

- *Atlantic City, U.S.A.*, an International Cinema Corporation/Selta Films Corporation co-production, produced by Denis Héroux and directed by Louis Malle (Paramount).
- *L'Affaire Coffin*, produced by Robert Ménard for Les Productions Vidéofilms and directed by Jean-Claude Labrecque (Mutuel).
- *Les Bons Débarras*, from Les Productions Prisma, produced by Claude Godbout and Marcia Couëlle, directed by Francis Mankiewicz (Mutuel).
- *Ça Peut Être L'Hiver, On N'A Même Pas Eu D'Été*, a Maison des Quatre production,

produced and directed by Louise Carré (Lapointe).

- *Deathship*, a Bloodstar co-production (UK), produced by Harold Greenberg and Derek Gibson, directed by Alvin Rakoff (Astral).

- *Fantastica*, a Productions du Versseau/E.I. Productions coproduction (Fr.), produced by Guy Fournier and Charlyne Ascaso, directed by Gilles Carle (Mutuel).

- *Final Assignment*, a Cinema I production, produced by Laurence Hertzog, directed by Paul Almond (Pan-Canadian).

- *Hot Dogs*, a Squad film production, produced by Marie-Josée Raymond, directed by Claude Fournier (Cinepix/Ambassador).

- *Hounds of Notre Dame*, a Pere Film Production, produced by Fil Fraser, directed by Zale Dalen (Pan-Canadian).

- *The Kidnapping of the President*, A Sefel Pictures production, produced and directed by George Mendeluk (Saguenay).

- *Le Doux Visage de Vengeance*, A Mima Films Production, produced by Yolande Levy, directed by Raphael Levy.

- *L'Homme à Tout Faire*, A Corporation Image production, produced by René Malo, directed by Micheline Lanctot (Malo-Dabara).

- *The Lucky Star*, produced by Pieter Kroonenberg for Lucky Star Productions, directed by Max Fischer.

- *Middle-Age Crazy*, A Tor-mont Films Production, produced by Robert Cooper and Robert Cohen, directed by John Trent (20th Century Fox).

- *Nothing Personal*, a Purple Heart Production, produced by David Perlmutter, directed by George Bloomfield (Ambassador).

- *Pinball Summer*, produced by Jack Murphy for Pinball Summer, Inc., directed by George Mihalka.

- *Phobia*, a Borough Park Production, produced by Zale Magder, directed by John Huston (Paramount).

- *Prom Night*, a Simcom Production, produced by Peter Simpson, directed by Paul Lynch (New World Mutual).

- *Suzanne*, an RSL Film, produced by Robert Lantos and Steven Roth, directed by Robin Spry (Vivafilm-Ambassador).

- *Terror Train*, produced by Harold Greenberg for Triple-T Productions, directed by Roger Spottiswoode (Astral).

- *Tribute*, A Kudos Films Production, produced by Joel Michaels and Garth Drabinsky, directed by Bob Clark (Pan-Canadian).

Houston Fest Honours Canadian Films And NFB In Many Categories

HOUSTON — The 13th Annual Houston International Film Festival honoured Canadians in several categories this year. Topping the list was the Grand Prize for best TV production awarded to TV Ontario's *Journey to Kairos*, produced by Don Thompson and starring Anne Mortifee, who also provided the film's score.

Special Jury Awards for outstanding creative excellence were presented to the National Film Board production, *A Scream from Silence*, *The Beloved*, and to The Fred Gorman Films documentary *The Shunter Alternative*. The Was Amputations of Canada was similarly honoured for its TV commercial, *Play Safe*.

In the Festival's sub-cate-

gories, Mobius Production's *Dragoncastle* was awarded with a gold medal as best children's film, TV Ontario won a silver for its educational documentary, *Belonging* and a bronze in the Documentary — Fund-raising category for North America: *Growth of a Continent*. A bronze was awarded to Aquilon Film's industrial documentary, *Spirit of the Land* and Fred Gorman Films' recruiting documentary, *The Laurier Decision* won a gold in its category. In the class "Documentary Films — Underwater", Mako Films of Toronto was presented with a gold for *Sentinel of the Sea*. CTV was awarded a silver for its station promo "CTV-We're part of it all," and Bryan M. Stoller of

Ottawa won a gold for "Film Magic," which was entered in the Super 8mm Fiction class.

Chicago Awards Short Black Ice

CHICAGO — *Black Ice* (see Cinema Canada No. 65), a ten minute theatrical short, produced by Michael Savoie and directed by Peter Shatalow, has been awarded a certificate of merit at the Chicago Film Festival in the short subjects category.

Black Ice, a dramatic documentary about ice-boating, was produced through Cedar Films for the National Film Board.

Call'em

by Linda Shapiro

Food For Thought

"Howdy want yer tuna plain'er' toasted?" The very words put fear and trembling into my heart. What if this inglorious restaurant only has that blank white bread, full of chemicals and carbohydrates and signifying nothing?

I responded to this extended word sentence by painstakingly indicating where each of my words began and ended. "What kind of bread do you have?" "Dunno probly white'er'brown eh?" And while this vapid waitress was sensing cheaptipper troublemaker broad, I was sensing hunger and exasperation. "Tuna on toasted brown bread please," I replied like an idiot savant in monosyllabic monotone. "Yeh", she grunted and disappeared into the bowels of the kitchen.

White or brown, brown or white... To bread or not to bread, that's the ontological question. Beauty may be skin deep, but bread is not and although bread lingers on the hips, it also touches the soul on its way down. But why, on a sunny appointment-laden afternoon that should be brimming with thoughts of fun and money, am I making such a megilla about a subject that wouldn't even get a rise out of most people? Because most people in Canada are Canadians and blank white bread is what Canada is all about.

Take Blank White Bread, please, schlock full of unnatural ingredients, hermetically sealed in saran, suspiciously sitting on the shelf waiting for somebody to bite an identity into it. Blank White Bread — our collective subconscious, our national tabula rasa.

But take Black Russian Bread, with or without the raisins, there's a chomp hardy enough to sustain even the weakest Cossack through a cold night on the Volga.

The French Bagette, sleek, uncut, unsealed, looking chic and cavalier wherever it's placed, conjures up romance at the drop of a knife.

Pumpnickel Bread, always chewy and colorful. The word feels irresistible as it rolls out of the lips, sounding as if something prosperous had been pumped into it.

Rye Bread with caraway seeds, an unpredictable design concept, invites friendly digestion even when an errant seed gets stuck in your tooth.

Protein Bread proudly proclaiming the absence of animal fat or chemical preservatives, encourages fantasies of fitness and immortality.

Egg Chala Bread, the Chicken Soup of Breads, is steeped in feelings, texture and plain ole fashion good taste.

Even the 60% Whole Wheat Bread, albeit everybread's poor second cousin, bares some glimmer of glamour.

All of these foreign loaves are breads in search of a good chew and a challenge and when you're finished eating you know where your mouth has been.

But Blank White Bread, like Canada, cautiously contains itself peering at the world through saran, waiting for somebody else to enact a law that will force people to eat it. And do you know what eventually happens to white bread that becomes stale? It gets turned into bread crumbs!

Oh Canada, you've got such opportunity to become well bread, but you just don't rise to the occasion.

My metaphysical musings were rudely interrupted. I looked at my plate in horror. Not only was my tuna sandwich on blank white bread, but the blank white bread wasn't even toasted. Food for thought, but certainly not for eating.

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Cousteau Film Shooting Last Winter Weeks

The final stage of a massive filming project involving the National Film Board and the Cousteau Society got underway Dec. 1. The project which began last July has already involved four months of shooting and over one hundred hours of filming which is now being edited at the National Film Board in Montreal.

Since October, the Calypso has been docked in Montreal for refitting in preparation for the next two months of filming.

Shooting in the weeks ahead will take place near Newfoundland, the Magdellan Islands, on the Saguenay River and on the Gulf of St. Lawrence. After three weeks of filming with the Calypso, a reduced crew of ten will film on land along the St. Lawrence and on board icebreakers. Shooting will be completed on February 5 at which time the Calypso will head back to the Cousteau Society offices in Norfolk, Virginia.

The final product of the expedition will be three-hour films co-produced by the National Film Board and the Cousteau Society. NFB director Jacques Gagné hopes to have the three films ready for next October.

Coffin Strong In Local Run

MONTREAL — L'affaire Coffin continues its strong run in the province. Distributors Films Mutuel report a record-breaking one week box office gross of \$12,000 for one theatre in the Gaspé.

It was in the Gaspé that Wilfred Coffin was prospecting when he was arrested for the murder of two American hunters. He was condemned and hanged in one of the province's more controversial trials. The film, directed by Jean-Claude Labrecque, follows the true story closely.

"Usually, Québécois films play strongly in Montreal and tend to fall off as they circulate farther from the urban centers. But with Coffin, like with Cordélia before, the reaction is different. The closer we come to the 'site of the crime', the more impassioned the public becomes. I've never seen anything like the response in the Gaspé to the film," comments Jean Colbert of Mutuel.

The audience on the opening night there reportedly contained several people who had known Coffin personally, and the crime and the trial were the subject of hot debate after the screening.

Harry Freedman Honored By Fox

TORONTO — Harry Freedman was presented with the Canadian Music Council's "Composer of the Year" Award by the Hon. Francis Fox, Secretary of State, in ceremonies at the Canada Council in Ottawa Nov. 23.

Cinema File Moves To Culture Following Shuffle

MONTREAL — Denis Vaugois, minister of Cultural Affairs for the province of Quebec, will continue to be responsible for the cinema dossier. Vaugois, who had been both minister of Culture and of Communications, was divested of Communications in a recent cabinet shuffle when prime minister René Lévesque named Clément Richard to head Communications.

Although cinema was originally part of Cultural Affairs in the early '70s, the dossier was moved to Communications when Denis Hardy was transferred from Cultural Affairs to Communications around 1974. Now it is being 'repatriated' to Cultural Affairs.

Quebec Plans Cinema Centre In Old School

MONTREAL — The minister of Culture will soon refurbish the old school near of corners of de Maisonneuve and Sanguinet in Montreal and build a 'maison du cinéma,' destined to house the Cinémathèque québécoise and the Institut québécois du cinéma. The Cinémathèque is presently housed there.

The regrouping of the two services will allow for the construction of a proper, 200-seat theatre. Currently, Cinémathèque screenings are held nearby at the Bibliothèque nationale.

Furthermore, the museum and the library of the Cinémathèque will be given adequate room for display and consultation by the public.

CBC Reveals Program Stats

TORONTO — CBC announces that in 1979, 62.9 percent of all programming on the CBC television network (English-speaking) was CBC-produced, and a further 5.7 percent was independently-produced Canadian programming. Total hours of Canadian programming telecast on CBC-TV for the year was 2,693.81 hours.

The creative elements of the film community in Quebec — especially the film directors and actors — have consistently lobbied to have cinema fall under the responsibility of the minister of Cultural Affairs. Other sectors — notably the more commercial interests — were happy to see cinema taken care of by Communications. The producers especially

underlined the coming importance of the television markets to the film industry. Television is, of course, the concern of the department of Communications.

In a recent survey undertaken by the Institut québécois de cinéma for Vaugois, a representative portion of the industry preferred to have film fall under the jurisdiction of the minister of

Communications. The preference, however, was not strong; the essential recommendation was that film not be divided into two parts, i.e. commercial and cultural, and then spread across more than one ministry.

Vaugois is, personally, an amateur of film, having done research on Albert Tessier, one of Québec's pioneer filmmakers.



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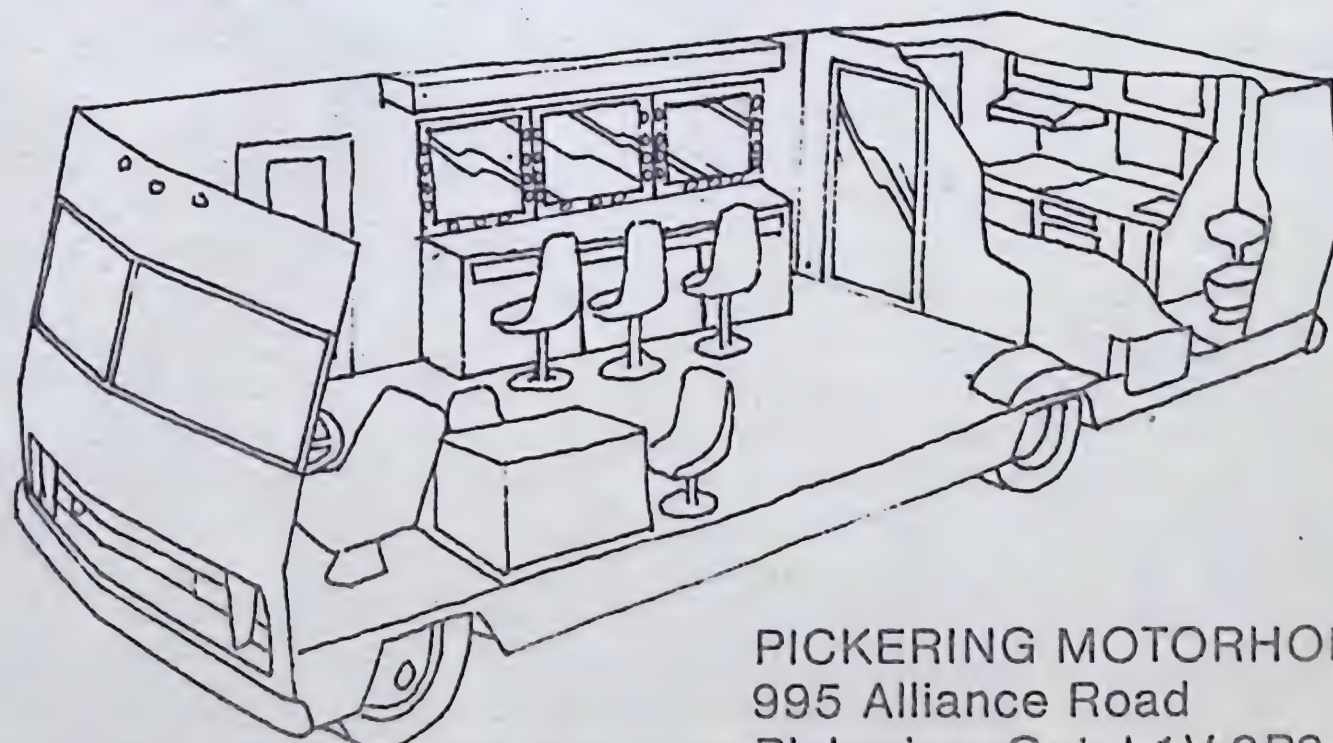
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Christmas Marks Major Effort With Releases

TORONTO — Columbia will be the busiest and Universal will be the biggest as 17 new releases bow on more than 400 screens nationwide between December fifth and Christmas Day.

Universal will be first out of the box December 5, with Dino De Laurentiis' outer space extravaganza *Flash Gordon*, preeming on twenty-two screens in key markets. The \$30 million epic will break nationally on December 12 and 19, to a total of 125 screens across Canada. Directed by Mike Hodges, *Flash* features Sam Jones, Canadian Melody Anderson, and Max von Sydow as Ming the Merciless.

Columbia Pictures will be second into the fray with its exclusive Toronto opening of Joel Oliansky's *The Competition*, a romance set in a piano competition top-lining Richard Dreyfuss and Amy Irving. Opening day and date with NYC and LA, *The Competition* will have broad openings in the New Year. Two days later, Columbia debuts *Stir Crazy*, the Sidney Poitier directed comedy that re-unites Gene Wilder and Richard Pryor in a prison escape flick scripted by Bruce Friedman. *Stir Crazy* opens on 36 screens across the country. Third Columbia entry in the Xmas race is video veteran Jay

Sandrich's big screen debut with Rastar Productions' Neil Simon comedy, *Seems Like Old Times*, which hits 54 screens nationwide on December 19. Starring Goldie Hawn and Chevy Chase, Columbia hopes to match the B.O. magic of *Foul Play*, the last pairing of the duo.

Warner Brothers', continuing the comic tilt of the Christmas season, is offering Clint Eastwood sequel *Any Which Way You Can* on 72 screens December 17. The Malpaso production features Buddy Van Horn behind the camera and Eastwood, Sondra Locke and andorangutang in front. Warner's second picture, the Buck Henry political comedy *First Family*, bows on 30 screens on Christmas Day. Bob Newhart, Gilda Radner and Madeline Kahn are featured.

Twentieth Century-Fox opens two pictures December 19. 9 to 5, helmed by Colin Higgins, is a comedy of revenge as put-upon secretaries seek revenge on their bosses. Invitational promotion screenings will be held in 17 cities on December 18, with the picture breaking nationally on 38 screens December 19. Triple-threat casting features Jane Fonda, Lily Tomlin and Dolly Parton. *A Change of Seasons*, a Bo Derek-Shirley MacLaine-Anthony Per-

kins marriage-go-round starts in 29 situations the same day.

United Artists, still reeling from the *Heaven's Gate* debacle, is left with one release for the holiday season, MGM's thriller, *The Formula*. While all sites are not confirmed as of our deadlines, UA is guaranteeing a full national release for the John G. Avildsen tale of oil and old Nazis, with George C. Scott, Marlon Brando and Marthe Keller in the leads. *The Formula* premieres Dec. 19, the same day that UA opens *Raging Bull* in Montreal and Vancouver, broadening its successful Toronto run.

Paramount likewise has a single offering, with *Popeye* starting in six cities on seven screens (doubling at Toronto's Imperial). A Robert Evans production, this live action version of the cartoon hero's adventures features TV's Robin Williams in his first starring screen role. Also featured is Shelley Duvall as Olive Oyl. Robert Altman directed from Jules Feiffer's script. Paramount is also handling the Christmas Eve re-issue of Disney *The Aristocats*.

The Ontario indie distributors are also planning a big season, with perhaps the biggest news coming from New World Mutual, who have finally manoeuvred

The Tin Drum through the Ontario Censor Board. *The Tin Drum* makes its Ontario debut at three theatres in Toronto December 19 — The International and both Cineplex complexes.

Busiest of all the independent distributors will be Bellevue, which is handling AFD's product. Bellevue has three preems scheduled for December 19 — AFD's *The Jazz Singer*, EMI's *Mirror Crack'd*, and AFD import *From the Life of the Marionettes*, Ingmar Bergman's latest.

The Jazz Singer, a re-re-make of the first talkie, features Neil Diamond in the Al Jolson/Danny Thomas role and Laurence Olivier. Helmed by Richard Fleischer, *The Jazz Singer* breaks on 9 screens in 7 cities, day and date with the U.S. release. *Mirror Crack'd*, an Agatha Christie adaptation directed by Guy Hamilton and toplining Angela Lansbury as Miss Marple, with Elizabeth Taylor and Rock Hudson, bows in 20 situations. *From the Life of the Marionettes*, originally slated for its Canadian opening at Toronto's International, is currently seeking a new situation after Ontario Censors passed *The Tin Drum*.

Pan-Canadian offers legit adaptation *Tribute*, starring Jack Lemmon in his Broadway role

with Robby Benson and Lee Remick in support. Directed by Bob Clark, *Tribute* opens in one Toronto site December 19, five days after its New York bow, with broad openings scheduled for February.

Ambassador likewise offers a single picture for Christmas, the Brooke Shields-Melvyn Douglas drama *Tell Me A Riddle*, which debuts December 19 at Famous Players' new Cumberland complex in Toronto.

CTV Picks Up President For Air

TORONTO — The CTV Network announces plans to air *The Kidnapping of the President*, a suspense-drama starring William Shatner, Hal Holbrook, Van Johnson and Ava Gardner, Dec. 13 at 8 pm.

A Sefel Pictures International production shot in Toronto and L.A. last year, *Kidnapping* released earlier this fall via Saguenay Films to lukewarm box office. A CTV spokesman declines to divulge the purchase price, but confirms the film was purchased as a single package and will also air on ABC. Pic was exec produced by Joseph Sefel, produced by George Mendeluk and John Ryan. Mendeluk directed.



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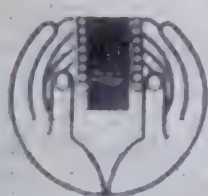
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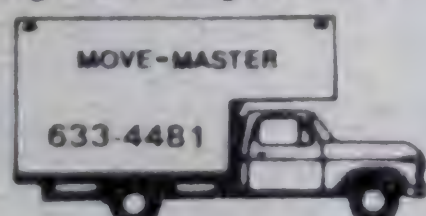
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No Advances From Distrib Desjardin Postpones Shoot

TORONTO — Inside Paul Horn, a \$500,000 documentary which was to have begun shooting November 15, has been temporarily suspended due to lack of funds.

The film, which needed to sell twenty-seven of its fifty \$10,000 units, was unable to obtain sufficient financing when several of its investors shifted their money into other areas for tax sheltering.

Producer/director Phil Desjardins said in an interview with CineMag that Filial Productions was trying initially to get investors with an interest in jazz musician Horn, but this did not create a sufficient pool of resources.

They were unable to obtain funding from any of the distributors, who were leary of financing a documentary, and although the CBC and the CTV expressed interest, they were unwilling to put money into the project until it was completed.

Desjardins felt that part of the problem stemmed from the lack of a distribution deal, and says that he has several possible investors who would be willing to put up money in the event that a distributor is found, and that there is also the possibility of receiving money from a group of California investors.

"I didn't want to make the film without the money because I didn't want to blow my first big

film and I didn't want to blow it with Paul (Horn). We wanted to be true to the kind of film we wanted to make. Our plan now is to find investors who want to make the film, not use it as a tax shelter.

Despite the strong spin-off possibilities (soundtrack album, videodiscs), Desjardins claimed that the project was partially hurt by the fact that Horn, best known for his recordings made inside the Taj Mahal, has not been highly visible in the past decade, preferring to concentrate on his albums. "Now that he's decided to come back, perhaps we can capitalize on his return. I've found an excellent subject and it would be nice to be there first, rather than ride on someone's reputation. Unfortunately, it's very difficult to find people in this country who are willing to go first, particularly when it comes to money."

Desjardins hopes to be able to reschedule his shoot for the spring, when it may be easier to find funding rather than in "the bloody scramble in October and November."

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Brokers Need Statistics If They Are Expected To Raise Money

TORONTO — Michael Harrison, had a strong message for TV and film producers gathered at the Nov. 14-15 Insight Future of TV conference.

Producers interested in tapping investment dealers for funds "should come forth with statistics," Harrison, executive vice president of Walwyn Stodgell Cochran Murray Limited, told 300 industry personnel gathered at the Four Seasons.

"Most producers who are looking to me for investment funds give me a call and say they want to come into my office and tell me about an idea for a film. Now telling these guys you don't like their idea is like telling them that you don't like their wife. They get insulted."

But investment in film is such a risky venture that if producers want investors to consider their product, they better prove they can deliver a winning package, Harrison says.

"I'm putting my time and my name in with this package, so you better sell me on your project, and that means selling me on you."

"What does an investor want to see when you come into his office? Well, first off, he wants to see what you're worth. So be prepared to give your investor an

audited balance sheet suggesting what you're worth. He'll want to see if you have any continuity. No investor wants in on a shoe-string operation. Those shoe-strings have a tendency to break." Often leaving the investor, he says, with a not very marketable shoe.

Harrison also suggests a producer have a good idea of the market potential for his film before talking to an investor.

"To sell him you'll have to tell him what the market is, how big it is and how you're going to get into that market... You shouldn't really walk into an investor's office unless you have a definitive research project."

Does all of the elaborate planning necessary to entice investors discriminate against low budget filmmakers?

"Unfortunately, I'd have to say yes. It takes us (investment dealers) just as much effort usually to sell a small film as a big one and the cut, of course, is considerably smaller, so naturally the tendency is to go for projects that will make your involvement worthwhile."

Another bit of advice Harrison offers producers looking for investment is, "be prepared to answer questions."

He'll (an investment dealer)

want cost comparisons with similar films. Why, for instance, did *Bells* cost as much as *Middle Age Crazy*, although it was made one year later and therefore subject to inflation."

Presuming you eventually do land an investment dealer and he, in turn, lines up the necessary clients to swing the picture into production, Harrison says it's important to maintain an open line of communication with your backers through the life of the project.

"The most common complaint voiced by investors against producers is, 'Once you have my money I never hear from you guys! Heh, these guys are your partners,' Harrison says, and it's important to keep them happy, if only to ensure further involvement in future projects.

Redgrave Rating Strong For CBC

TORONTO — Seen on 14 stations of the CBC television network, the controversial U.S.-produced feature film for TV, *Playing for Time*, starring Vanessa Redgrave, attracted an average quarter-hour audience of 1.16 million. The 2 1/2-hour drama aired Sept. 25.



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FROM SCRIPT TO SCREEN

**CANADA'S
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Promotion, Just Another Bone For Hounds To Chew

EDMONTON — After an initial run in the West, the distribution of *The Hounds of Notre Dame* is being put on 'hold' as the producers rework the promotional campaign. Producer Fil Fraser has been screening the film with creative people in L.A. in order to improve the film's campaign and performance.

Hounds, directed by Zale Dalen, recently was named Best Movie in the Alberta Motion Picture Industry Association awards for 1980; it also won Best Performer for Thomas Peacocke who holds the lead role. The film has been picked up by the CBC for \$160,000 amid comments

about it being the best Canadian film seen to date. The Berlin Film Festival is currently screening it with an eye to February's festival.

Despite good reviews, and an enthusiastic response in Regina, the film did not do as well as expected in Alberta where Roke Distribution was handling the film for Pan-Canadian. "I don't want to bring the film East until I'm convinced that the campaign is just as good as it can be," comments Fraser.

For future films, Fraser intends to include \$100,000 in the production budget to allow for the creation of a promotional campaign at the same time the film is shot.

CBC Independent Support Poor Reveals CFTA Study

TORONTO — Results of a 10-year survey of CBC support for Canada's independent television production industry were released Nov. 20, and in the words of producer Pat Ferns, "confirm beyond doubt what we have believed all along. Canadian independent producers are in a substantially worse position than independent producers in most parts of the world."

The survey commissioned by the Canadian Film and Television Association (CFTA) and conducted by an independent accounting firm, covered 69 projects and 266 hours of television time over a 10-year period. Total production cost of these programs was \$17,523,400 of which CBC's pre-sale contribution was \$4,710,600 (26.88%) while pre-sales to clients other than CBC amounted to \$6,864,500 (39.17%).

The CFTA asserts that in recent years, CBC pre-sale commitments have accounted for only 26.88% of the total production cost of independent films and video tapes. Says Ferns, the organization's president: "There is no way one can create a stable independent industry on such a basis. We're second-class citizens in our home market."

Ferns says the CFTA needs to provide as much evidence as we can for increasing funding of the Corporation, if necessary in a special grant from Parliament dedicated to independent production.

The survey was mailed to over 100 CFTA members though only 50% of these are involved in program production. Of the 266 hours, the CFTA says 81 hours were in 60 minute or longer format, 182 hours in 30 minute

format and 3 hours in 15 minute or shorter format. Of the 69 projects, 11 were produced in 1980, 16 in 1979, 13 in 1978, 5 in 1977, 6 in 1976 and 4 or less in each of the preceding years of the decade.

In addition to pre-sales, the survey also addressed the purchase of productions after completion and the total value of CBC purchases amounted to \$1,191,600. Sales after production to other clients to \$1,684,400.

Combined, the total CBC commitment to independent production was 33.68% of total production costs. The CFTA noted that "only in the area of pre-sales does CBC's commitment assist in making those productions happen. CBC's contribution in terms of pre-sales was 26.88% while pre-sales to other clients accounted for 39.17%."

"These figures are sufficiently representative to confirm beyond doubt what we have believed all along," says Ferns, "and we have seen no evidence to contradict them. Thus Canadian independent producers, if they can only command between 20% and 30% of the production costs from the domestic market, are in a substantially worse position than independent producers in most other significant television markets. Without CBC there would be practically no activity — but without higher prices there will never be an indigenous independent industry that can prosper... or even survive."

The survey also revealed that of the \$17,523,400 worth of production, \$3,782,800 (or 21.59%) was assisted by Capital Cost Allowance financing. The survey was conducted by the Chartered Accounting firm Johnston and Anderson.

Absent in 1980, Marshall Back In Film With Hockey Syndicate

TORONTO — Bill Marshall, of Film Consortium of Canada, has announced the first feature to be made by a new syndicate of hockey players who will provide financing for a three-year, 10 picture deal with Film Consortium.

The first film will be *Hank Williams, The Show He Never Gave*, toplining Sneezy Waters as the great country singer-songwriter. Originally a stage production featuring Waters, Hank

Williams is slated to go before the cameras in Toronto December 17 under the direction of David Acomb, a Montreal-born filmmaker whose first commercial feature, *Slipstream*, won several Canadian Film Awards. He has also directed TV specials in Canada, the U.S., and Britain. It is scheduled to wrap February 15, 1981.

Ted Watkins is the film's art director and Danny Franks is set

as lighting director.

Although Marshall was uncertain as to whether the film would be released theatrical, he said that he had already had one offer from an American network for television showing. He would not mention which network, and was equally mum on the film's budget.

There is no CFDC money in the film, Marshall's fifth as producer.

Season's Greetings from

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	CBC Pre-sale	Total CBC Contribution
Variety and Music	42.38	44.05
Documentary	27.11	42.61
Children's Programming	18.75	30.31
Drama	7.27	7.27
Total	26.88	33.68

ORGANIZATIONAL NEWS

DGC

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If removing your head from the barrel of a loaded gun can be described as 'breaking off negotiations,' then the press release circulated by CAMPP regarding the negotiations with the Guild can be described as accurate.

The Quebec Producers and CAMPP only agreed to negotiate a Basic Agreement with the DGC if three questions which they considered vital could be resolved before anything else was discussed. As we have mentioned before, the first two questions, overlapping categories and the relation of the Production Manager to the rest of the bargaining unit, were resolved to the satisfaction of both parties. The third question, the issuing of work permits to non-Canadian Directors, has been the exclusive subject of the past six meetings during October and November.

The Producers feel that the 10 point system covering the 100% Capital Cost Allowance pictures has all the restrictions necessary to ensure the use and development of Canadian Directors in feature films.

The Guild, on the other hand, can point to the fact that they have only refused to co-operate in the issuing of a work permit to a feature film Director once in the past 10 years and fails to see how the present status quo interferes in a detrimental way with the Producer's ability to make what he considers to be sensible and necessary choices in hiring a Director.

The Guild negotiating team made several suggestions as to how

the responsibility for developing Canadian directing talent might be shared between the Producers and the DGC, but it was not prepared to simply walk away from the problem and give the Producers the 'rubber stamp' which they initially requested.

A final offer from the Producers of a joint committee to look into abuses after the production was completed was the loaded barrel down which the negotiating committee was asked to look on Wednesday, November 19th, and rather than continue going around in ever widening and continuously expensive circles, they broke off negotiations. Written notice was delivered to both Producers Associations on the same day and this notice effectively terminates the Interim Agreement which was agreed to on the 4th of September, 1980.

It is really a misnomer to describe what has been going on as 'negotiations.' Real negotiations usually start with an agenda to cover all the areas in question, they are usually entered into with a spirit of give and take and they usually have a time table which projects an eventual agreement. This style of negotiating only took place during a short period in August when the Interim Agreement was being cobbled together.

Since our meetings first began (and the first such meeting was on January 7th, at the Guild office in Montreal), the representatives of the Producers have succeeded in keeping the discussions centered around the three topics of overlapping categories, Production Managers and work permits.

From our point of view this does not constitute "negotiations in good faith" and it makes us wonder if the Producers have any serious interest at all in having a negotiated, industry-wide Agreement with

Directors, Art Directors, Production Managers, Assistant Directors et al.

This, of course, raises the question of the need or the value of having an industry-wide Agreement for the Guild and this will be another important item on the agenda for the December General Meeting.

One Big Union

In the November issue of ACTRA SCOPE, the headline story is about

the need to re-organize ACTRA to meet "the changing needs of the industry."

Three years ago the main issue facing the DGC was whether it was necessary for the Guild to find a way to join ACTRA in order to acquire the necessary clout to achieve an industry-wide Agreement with the Producers in Canada.

At that time we decided to 'go it alone' as an organization and to try and achieve our goals in associa-

tion with, but not necessarily as a part of ACTRA. We have made important strides in those years but, as was pointed out in the last Newsletter, the expenses of the Guild have grown almost ten times and the first item of business on December 14th, an increase in dues, goes hand in hand with the type of goals which the Membership would like to achieve in the future.

In Transit

Norman Jewison, one of Canada's more enduring contributions to Hollywood (*In the Heat of the Night*, *Fiddler on the Roof*), has been picked to direct this year's Oscar ceremonies, scheduled for the ABC Network on March 30, 1980. Jewison is the first director of stature to handle the Academy Awards since William Friedkin. Friedkin, whose lean, well-paced, on-time show was called "an insult to the traditions of Hollywood" by Rona Barret, has left Jewison with something to live up to. Jewison is the first Canadian ever to direct the Awards.

Has the NFB gone Hollywood? **James de B. Domville** has announced that the board will open an office in Los Angeles to provide assistance to the various sectors of the Canadian cinema industry and further the NFB's international mandate. **Roland Ladouceur**, who has in the past served as manager of the Film Board's New York and Paris offices and, most recently, as Director of Public Relations for the Board, will head the L.A. office. He will work to improve contacts between Canadian and American professionals and to stimulate the growth of productions and distribution deals.

In other NFB News, the Museum of Modern Art has announced a National Film Board retrospective for January, March and August. In January, three weeks of animation, including the complete works of **Norman McLaren**, will be unspooled in the Manhattan museum's screening room. March will see the beginning of a seven-week program of documentaries, and the third part of the series will be devoted to feature length and short dramatic films.

Rob Parker, broadcaster and journalist whose background includes extensive work at the CBC and a stint as Member of Parliament, has been appointed Vice-President, Programming at Norfolk Communications, Ltd. Also at Norfolk, Comptroller **Mark Moore** has been promoted to Vice President, Finance and Project Coordinator. **Paul Kent** has been named Vice President, Production.

Dora de Pedery-Hunt, a 67-year-old Toronto sculptor, has been appointed part-time member of the Ontario Board of Censors. A former member of the board of the Canada Council, she will work one to three days a week on a per diem basis for the board.

Management specialist **Claude Morin** has been named to the Board of Directors of the Canadian Film Development Corporation. He is currently a consultant to the firm of Maheu, Noiseux, Roy, where he has been involved in studies of the organizational structure of various services within the National Museums of Canada. He has previously held positions in the Ministry of Health and Welfare and was chief of cabinet to the Solicitor General of Canada.

Judith McCann has been appointed Director of Planning for the Canadian Film Development Corporation, effective November 18. Prior to her position with the CFDC, she worked on the development of film policy with the Secretary of State/Department of Communications.

CBC-TV has announced the assignment of **Peter Mansbridge** to the National Television News Service as National Correspondent. As part of this assignment, he will anchor weekend editions of *The National*. **George McLean** will continue to be **Knowlton Nash**'s main back-up on the week-day National, as well as anchoring the Sunday Evening News. **Jan Tennant** will continue to anchor the Saturday Evening News. **Mansbridge**, who joined the CBC in 1969 as a radio announcer in Churchill Manitoba, has been the network's national reporter in Saskatchewan, Parliamentary reporter for CBC-Ottawa, and covered such events as the last days of Mao-tse Tung, the 1979 and 1980 federal elections and the Quebec referendum.

Born: To publicist **Jill de Wolfe James** and her husband, actor **Ken James**, a seven pound, seven ounce baby girl, **Liza-Kit**, on Nov. 17. Also, congratulations to **Linda Beath**, a manager of New Cinema distribution, who gave birth to a seven and a half pound baby boy.

Obituaries: **May West**, the sultry star of the thirties whose memorable one-liners included "It's not the men in my life — it's the life in my men," died in Hollywood at an age claimed to be 88, although estimates ran as high as 92. Miss West's films included "She Done Him Wrong" and "My Little Chickadee," in which she co-starred with W.C. Fields. Although she made only two films after 1943, preferring to be a true living legend, her mannerisms and speech patterns were known through her films and the work of a thousand impressionists.

George Raft, tough-guy actor at Warner Brothers in the 1930's, is dead at the age of 85. It is reported that his death was due to lung disease and anemia. Best known for his coin-tossing Guido Rinaldo in Howard Hawks' "Scarface," his career encompassed a wide variety of films, including "They Drive By Night," "Some Like it Hot" and "The Man with Bogart's Face," soon to be released. His life was filmed as "The Toss of a Coin" in the early sixties, and starred Ray Danton.

Rachel Roberts, aged fifty-three, was found dead in her garden in Los Angeles. An autopsy determined that a caustic substance was found in her stomach, suggesting the possibility of suicide. Roberts, thrice honoured by the British Film Academy for her performances in **Karen Reisz's** *Saturday Night and Sunday Morning*, **Lindsay Anderson's** *This Sporting Life* and **John Schlesinger's** *Yanks*, also appeared in such films as *Murder on the Orient Express*, *Picnic at Hanging Rock*, and *O Lucky Man*. She had an extensive stage career and appeared in the Tony Randall television series.

Romain Gary, noted French novelist, screenwriter and war hero, committed suicide in his Paris apartment. Gary, the former husband of the late **Jean Seberg**, was 66. His best known works were *The Roots of Heaven*, filmed in 1956 by **John Huston**, and *The Birds of Peru*. **Your Ticket is No Longer Valid**, a recent Canadian film, is also based on a Gary novel.

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TELEVISION

Export Sales Growing: A General Overview

TORONTO — Though export sales of Canadian television programming still constitutes but a small slice of the world market, information obtained by CineMag indicates that the situation is on the upswing.

Biggest beneficiaries of the surge in export sales, which should hit about \$15 million this year, include the Canadian Broadcasting Corporation, TV Ontario (broadcasting arm of the Ontario Educational Communications Authority), and a select few independent houses, particularly CTV production affiliate, Glen-Warren Productions, and Wilks and Close Productions.

CBC, hit by massive budget

cutbacks (\$71 million in fiscal '79-80), increasing competition in the program acquisition area, and bound by its oft-repeated pledge to increase indigenous production each year, has been increasingly aggressive in foreign markets. The public network's sales staff, along with its string of subdistributors, sold about \$2 million worth of programming abroad during the last fiscal year, compared with \$1.2 million a year previous.

This term, marketing director Bob Fields says the web should surpass the \$4 million mark, based on a \$2.5 million performance during the year's first six months. *Music of Man*, a co-production with TVO which aired last year, accounts for over \$1 million of that total, the first network production to surpass the seven-digit mark.

Other success stories include *The Beachcombers*, a big hit in New Zealand and Australia, *The Nature of Things*, specials featuring Rich Little, Anne Murray and Toller Cranston, and a re-packaging 80-segment series of *Wayne and Shuster Specials* spanning the past decade which have been sold to 19 U.S. broadcast stations along with pay-cable. Latter marks a significant foothold in the key U.S. market, where CBC sales have been sparse to date.

In fact, U.S. sales still comprise only 15 percent of CBC's total exports (compared to 57 percent for Europe and the U.K.), a situation that must change if the network expects to get in on the big dollars.

TVO, which has secured its niche in the area of educational programming, specifically that aimed at the school-age viewer, doesn't have the same problem in gaining access to the U.S. Over \$1 million of TVO's projected \$2.4 million export sales total for fiscal 1980-81 will come from sales to U.S. public television (primarily PBS and its affiliates).

TVO marketing director Denise Lavigne points out, however, that 'exports' within TVO's context also include those programs sold

to other domestic educational networks, such as Alberta's ACCESS web. Figures for these sales should hit \$500,000 this year, augmented by \$750,000 in revenues from the *Galaxie* program now being distributed via videocassette to Cable Satellite Network affiliates. The balance comes from sales abroad, primarily to European countries.

"We still haven't had a breakthrough yet in Australia and New Zealand," says Lavigne, "which I find very distressing because I feel we have the kind of programming they would be interested in."

Private sector producers, by comparison, are racking up more impressive foreign sales figures by far. Especially when one considers their relatively limited production capacities and budgetary restrictions.

Sales agent Max Engel, of Media Lab Television Inc., says his firm should sell about \$7 million worth of programming this term, even though Media Lab doesn't compete in the U.S. market. Glen-Warren's *The Littlest Hobo*, now in its second year, is

the most sought-after commodity, Engel says.

The series has already turned a profit and has secured sales in virtually all of the world's 83 export markets (excluding the U.S.).

A Glen-Warren spokesman declines to divulge dollar figures, but confirms the series has done well and that the company has opened a New York office to heighten its presence south of the 49th.

Meanwhile, Derrick McGillivray of Nielsen-Ferns International, perhaps the country's largest independent production house, says NFI has sold \$1.5 million in programming abroad over the past two years, with the biggest figures registered for its co-production with the New York Times, the 26-part *Portraits of Power*. Cities, co-produced with John McGreevy, has also sold well (30 countries), though McGillivray says sales have yet to be made to the U.S. A proposed deal with CBS and/or Showtime regarding the upcoming three-part co-production with Harlequin

Enterprises may remedy that.

Wilks and Close, producers of *The Palace Presents*, *The Baxters*, *Live At The Forum*, *Michel Legrand and Friends* and several specials, has already penetrated the U.S. market successfully, as has Nelvana Ltd., with its syndicated series of animated holiday specials. Producer Wendell Wilks predicts *The Palace* (budget: \$6.5 million) will break even this year, thanks to sales to 40-odd foreign territories and syndication to U.S. independent stations. The *Baxters*, now airing in the Toronto market via Hamilton's CHCH-TV, has already gone into the black with sales to 44 U.S. markets.

Wilks projects a \$4 million return from foreign sales during the current calendar year — or the equivalent of CBC's entire sales effort.

"In dollar terms we get over one-third of our costs back from Canada and two-thirds back from international sales," says Wilks. "Foreign sales are the only way for an independent to get his money back."

CCL Moves To La Mirada To Serve 12,000

TORONTO — Canadian Cable-systems Limited of Toronto has announced that its wholly-owned subsidiary, California Cablesystems, Inc., has been awarded a cable television franchise for the City of La Mirada near Los Angeles, California. An ordinance between California Cablesystems, Inc. and the City is expected to be signed immediately.

The cable system will serve 12,000 homes. The 92-mile, bi-directional system is expected to be completed within a year and will offer residents 54 channels of entertainment, informational and premium programming.

This award brings the number of homes under franchise in Southern California to affiliates of Canadian Cablesystems to 122,000, and in the United States to 375,000.

CBC Brings Emmys Home With Docu And Performing Art

NEW YORK — Two CBC-Radio-Canada productions won International Emmys in the Documentary and Performing Arts categories.

Fighting Back, a John Kasstentz production for "the fifth estate" was named best documentary and Jean-Yves Landry's production of *L'Oiseau de Feu* (The Firebird), a Radio-Canada ballet production, was honoured in the performing arts category.

Other CBC nominees included *Burton Cummings — Portage and Main* and *The Gospel and Mr. Candyman* in the popular arts category, *Les Feux Follets* in the performing arts class, the documentary *Dieppe 1942*, and two dramas, *The Winnings of Frankie Walls* and *One of Our Own*.

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PRODUCTION GUIDE

by Del Mehes and Yves Gagnon

FEATURES IN PRODUCTION

Argosy Films Inc. (416) 961 5840

Chatwill's Verdict*

A\$2 million Canadian feature set in Georgia. Began shooting on November 10, with an ACFC crew. p. Herb Abramson assoc. p. Pat Doyle p. sec. Mary Young d. William Fruet sc. John Baird c.o.p. Mark Irwin pub. David Novek Associates Inc. (416) 928-3131 l.p. Nicholas Campbell, Barbara Gordon, Allan Royal, Joy Thompson, Gina Dick, Sam Malkin, John C. Rutter, Ralph Benmerqui, Henry Silva.

Astral Bellevue Pathé (514) 748-6541

Hard Feeling

Shooting began Nov. 3 in Montreal with a budget of \$4 million p. Harold Greenberg. A Harold Greenberg/Joe Wizan Presentation asst. to exec. p. Victoria Bamey p. man. David Pamplin p. sec. Louise Massari exec. p. Harold Greenberg, Joyce Lukon, Joe Wizan asst. to p. and d. Cindy Morton Rossy exec. in charge of prod. Don Carmody superv. p. acc't. Kay Larham supervising p. acc't. Réjeanne Boudreau sc. W.D. Richter, John Herzfeld p. acc't. Kay Larham unit man Josette Perrotta loc. man. François Leclerc asst. loc. man. François Sylvestre bookkeeper Douglass Boone Caron asst. p. Gail Goldfarb, Heather Elton, Michael Bernardelli d. Daryl Duke 1st a.d. Bill Corcoran 2nd asst's d. Michael Williams, François Oulmet cont. Nathalie Drache art. d. Douglas Higgins asst. art. d. Myles Clarke art. d. p. asst. Andy Waxman financial coord. art. d. Mary Calia d.o.p. Harry Makin cam. David Douglas asst. cam. Bert Tougas, Glen McPherson 2nd unit cam. op. Peter Benison sd. Richard Lightstone boom Jim Thompson 1st elec. Alex cam. David Douglas asst. cam. Bert Tougas, Glen McPherson 2nd unit cam. op. Peter Benison sd. Richard Lightstone boom Jim Thompson 1st elec. Alex Amyot key grip Marc De Ermed gaffer Michel Paul Belisle best boy Chuck Hugues ward. Laura Drow ward. asst. Christine Gribbon, Karen Langshaw make-up hair sup. Tom Booth hair stylist Benjamin Robin asst. hair stylist Normando Campeau set dresser Jenefer Hooper asst. set dresser Robert Barbeau props buyer Leslie Dizgun set prop Charles Bernier stills Josh Nefsky laborer Demot Stoker craft service Hank Labelle transp. coord. Rick Disensi drivers Michel Côté, Jim Disensi, Rio Libero, Ted Wilson ed. Tom Lower asst's ed. Bev Neal, Bernie Kershner sd. exf. ed. Fred Brennan, Michael O'Farrell dialogue ed. Sharon Lackie Foley ed. Andrew

Malcolm asst'ed. exf. ed. Michael Rae asst' dialogue ed. Helen Watson post-prod. sup. John McCauley creative affarist Georges Lukon Astral Ilalson Steven Greenberg l.p. Carl Marotte, Vinnie Bufano, Lisa Langlois, Annette McCaffrey, Charlene Woodard, Grand Bush, Sylvia Llewellyn, Michael Donahue, Joanne Vannicola, Janice Cahikelson, Phillip Spensley, Walter Massey, Mark Walker, Linda Clark, Alexander Godfrey, Mitch Martin, Brian Kaulback, Vlasta Vrana, Renée Girard, Irene Kessler cast (Montreal) Hélène Robitaille/Duo casting cast (Toronto) Ali Karnick/Karnick-Armstrong pub. coord. Suni Haidari/Astral Bellevue (514) 748-9673 pub. & p. rel. (Mont) Holly Levine/David Novek Associates (514) 284-2113 (Atlanta) Quinn Donohue (404) 875-0131.

Balkan Productions (416) 928 0847

The Amateur

Principal photography began December 15, 1980 on 12 weeks shooting in Toronto (7 weeks), Washington, D.C. (1 week) and Vienna, Austria (4 weeks). Estimated budget \$10.5 million. p.c. Balkan Productions (A Division of Tiberius Film Corporation) p. Joel B. Michaels, Garth H. Drabinsky d. Charles Jarrot sc. Robert Littell p. des. Trevor Williams d.o.p. John Coquillon ed. Richard Hasley p. man. Marilyn Stonehouse cast. Clare Walker/Walker-Bowen Inc. (416) 653 6500 pub. Lynda Friendly/First Performance Public Relations (416) 960 8900 l.p. Marthe Keller, John Savage

Beryl Fox (416) 364-5176

By Design*

Shooting began on Oct. 27 in Vancouver with a \$3.3 million budget. About two lesbians fashion designers who want a baby and select a male photographer to impregnate one of them p. Beryl Fox, Werner Aellen d. Claude Jutra l.p. Sarah Botsford, Pattie Duke-Astin. pub. Glenda Roy

Cabbageroll Productions (416) 461-9770

Alligator Shoes

Shooting began November 4, 1980 in Sterling, Ontario for 2 weeks following with 3 weeks in Toronto. p.c. Alligator Shoes Production p. John Phillips, Clay

The above is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request.

Please telephone additions and up-dates information to:
CineMag (416) 366-0355 or (514) 272-5354.

Film credit abbreviations. d. director asst. d. assistant director sc. script adapt. adaptation dial. dialogue ph./dop. photography sp. ph. eff. special photographic effects ed. editor sup. ed. supervising editor sd. sound sd. ed. sound editor sd. rec. sound recording p. des. production designer art. d. art director set dec. set decorator m. music cost. costumes l.p. leading players exec. p. executive producer p. producer assoc. p. associate producer line p. line producer p. sup. production supervisor p. man. production manager p. c. production company dist. distributor. An asterisk (*) following the film's title indicates financial participation by the Canadian Film Development Corporation.

Borris exec. p. Don Haig, Barry Shapiro d. Clay Borris asst. d. Dennis Chapman p. man. Nick Gray sc. Clay Borris d.o.p. John Phillips asst. cam. John Gundy 3rd a.d. Colin Brunton light. Robert Holmes best boy Dave Roberts sd. Brian Richmond boom Carol McBride cont. Barbara Ratz stills Anita Olanick key grip Mike Ray pub. Jack Cunningham (416) 466-8208 l.p. Ronald Jones, Gary Borris, Clay Borris.

Canamerica Films Corp. (514) 288-0266

Reckless*

Shooting began November 5 in Vancouver and Los Angeles with an estimated budget of \$3.6 million p.c. Canamerica Films Corp. p. and exec. p. Christophe Harbonville, Nicholas Clermont assoc. p. Gilles Chartrand p. sup. Jack Barran p. man. James Margellos a.d. Jack Barran, Alain Zolty art. d. Glenn Bydwell sc. d. Djordje Milicevic

Ciné Groupe Inc. (514) 523-1189

Mish Mash

A television serie for children of 26 programs, 15 min. each. Shooting began on October 20 with an estimated budget of \$843,000 p.c. Ciné Groupe Inc. assoc. p. EDEC Inc. exec. p. Jacques Pettigrew p. man. Yves Michon p. sup. Sylvie Leduc p. sec. Martine Parent d. André Roussel, Nicole Duchesne sc. Kilnert Denchev dial. and adapt. Pierre Charbonneau asst. d., cont. Sylvie Leduc set dec. Marcel Blondeau sd. André-Gilles Gagné props Robert

Desautels light Viateur Palement d.o.p. André Leduc asst. d.o.p. Édouard Faribault stills Philippe Bérard music François Asselin, Pierre Charbonneau (words) l.p. Kilnert Denchev

Cooper-Rosenfeld (416) 922-2251

Utilities*

Shooting began Oct. 27, 1980 p.c. Robert Cooper Film Production Inc. p. Robert Cooper co. p. Rob Lockwood assoc. p. Michael Hadley p. man. John Danyliw d. Harvey Hart, executive assistant Marlee Novak p. assist. Jennifer Coyne 1st a.d. Tony Lucibello loc. man. Barbara Kelly p. account. Hannillore Biesinger sc. superv. Penelope Hynam sd. mixer Bruce Cawardine boom Glen Gauthier sd. assist. Marc Chiasson stills John Sugino prod. coord. Judy Rubin cast. dir. (L.A.) Michael McLean cast. dir. (Tor.) Stuart Aikens prod. design. Bill Beeton d.o.p. Richard Leiterman gaffer Ray Boile best boy Malcolm Kindel make-up Bill Morgan hair Paul LeBlanc trans. coord. Pat Brennan trans. capt. Nicky Sweetman l.p. Brooke Adams Robert Hays, Helen Burns, Jane Mallett, James Blendick, John Marley, J.P. Linton, Ben Gordon pub. Prudence Emery

Filmlan International (514) 849-6051

Comics

Principal photography began November 3 with an estimated budget of \$2.2 million. p. Claude Héroux exec. p. Pierre David, Victor Soinicki p. man. Roger Héroux p. coord. Danièle Rohrbach unit man. Jean Savard sc. to prod. Monique Légaré adm.

asst. Mel Chan sc. Ron Clarke d. Ron Clarke a.d. John Fretz, Frank Ruszczunski, Michel Sarao cont. France Boudreau art. d. Carol Spier asst. art. d. Barbara Dunphy, Nikki Geoghegan set dec. Serge Bureau props master Gilles Aird props Jean Bourret, Michel Comte d.o.p. René Verzier focus puller Denis Gingras 2nd asst. cam. Jean Jacques Gervais stills Pierre Dury adm./art dep. Maurice Tremblay carpenter Dean Ellerston hairdresser Constant Natale make-up Kathryn Casault cost. des. Gaudeline Sauriol dresser Paul André Guérin drivers for ward. dept. Marianne Carter, Marie Josée Carrière gaffer Don Caulfield key grip François Dupéré grip Michel Périard asst. ed. Jean Marc Magnan cast. Ginette D'Amico asst. cast. Flo Gallant compt. Serge Major prod. acct. Wayne Arron crew payroll/bookkeeper Pauline Dufresne acct. Judy Peddle receptionist Christine Moore l.p. Howie Mandel, Peter Aykroyd, Myles Chaplin, Jack Blum, Ariane Brenan, Maurice Lamarche, Alan Katz, Marjorie Grosse, Howie Busgang, Arthur Grosse, Derek McGarth, Ralph Benmurgl pub. Pierre Brousseau/David Novek Assoc. Inc. (514) 284 2113

Atkinson Film Arts Ltd. (Ottawa). Halas & Batchelor (England). p. Ivan Reitman exec. p. Len Mogel asso. p., p. man. Peter Lebensold p. sup. Christine Larocque art. d. Michael Gross sc. dial. adapt. Len Blum, Daniel Goldberg d. Gerry Potterton ed. Janice Brown aud. ed. Peter Thillaye aud. mix Austin and Joe Grimaldi mus. Elmer Bernstein, Bob Ezrin voices August Schellenberg, John Stocker, Joseph Golland

Henry Less and Assoc. (416) 362-3252

The Hawk

Feature length documentary on Ronnie Hawkins, began shooting in Toronto in October with a \$250,000 - \$350,000 budget. exec. p. Bennett Fode, John F. Bassett p. Henry Less d. Martin Kahan d.o.p. Lubek Bogner ed. Harvey Zlatarits l.p. Ronnie Hawkins, Sylvia Tyson, Kris Kristopherson.

International Cinema Corporation (514) 284-9354

Quest for Fire

A co-production between Canada and France. Shooting began Oct. 21 in Canada, Scotland, and Kenya with an estimated budget of \$9.5 million p.c. Cinétrail Inc. p. John Kemeny, Denis Héroux, Claude Léger p. man. Matthew Vibert p. coord. Barbara Shrier compt. Leslie Kemeny p. acct. Micheline Bonin asst. to p. Anne Burke unit man. Peter Bray p. sec. Angela Heald sc. Gérard Brach, from the story by Rosny Aisne d. Jean-Jacques Annaud a.d. Peter Bray, Charles Braive d.o.p. Claude Agostini light John Berrie 1st cam. Al Smith 1st cam. grip Carlo Campana 2nd cam. Keith Wood focus puller George Bottos 2nd cam. loader Christophe Bonnière 2nd cam. grip André Ouellette gaffer Maris Jansen elect. Frieder Hochheim sd. mix. Claude Hazanavicius boom Denis Dupont art. d. Guy Comtois props Enrico Campana, Gareth Wilson ward master John Hayward mistress Renée April ward asst. Blanche Boileau make-up Lyne Desmarais, Michèle Burke, Joan Isaacson, Suzanne Benoit, Marie-Josée Lafontaine sp. eff. asst. Neil Truffonovitch const. man. Claude Simard carpenters Jos Girard, Jean-Guy Proulx, Normand Richer, Richard Boucher cast. Andrée Champagne pub. David Novek and Associates stills Takashi Seida ed. Ian McBride ed. asst's. Sidonie Kerr, Glenn Berman stunt coord. Jerome Tiberghien

Fraser Films (403) 428-6690

Latitude 55

Shooting began on Nov. 19 in Edmonton with an estimated budget of \$800,000. exec. p. Fil Fraser p. John Juliani line p. Donna Wong-Juliani p. man. Harold Tichenor p. acct./sec. Gloria Singer d. John Juliani 1st a.d. Arvi Lilmatalinen 2nd a.d. J.P. Finn loc. man. Trig Singer sc. sup. Danielle Kellenyi d.o.p. Robert Fresco 1st cam. asst. Paul Mitnick 2nd cam. asst. Gary Armstrong gaffer Mel Kibbiewith best boy Bill Montgomery, Trig Singer key grip Randy Tomluk sd. Don Pachos boom Rick Erickson art. d. Richard Hudolin asst. art. d. Jack Hudolin cost. des. Wendy Partridge make-up sup. Jangle Brown props sup. Marli Wright props best boy Ernie Tomlinson props maker Bryn Finer asst. props Shirley Inget const. coord. Dee Embree lead carp. Cindy Gordon carp's Mike Ellsworth, Don MacKenzie, Mike McQueen stills Trig Singer prod. asst's Bill Jamleson, Donna Waring l.p. Andrée Pelletier, August Schellenberg

Heavy Metal Animation Co. Inc. (514) 842-2517

Heavy Metal

Photography began in the middle of October 1980 in Montreal, Ottawa and London, England on this animated feature made up of 10 shorts stories taken from Heavy Metal magazine. Budget \$7.3 million. Production by Michael Mills Productions Ltd., Boxcar Films Ltd.,



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FEATURES IN PRODUCTION

Lightscape Films
(416) 964-1575
(416) 465-1098

The Music Of The Spheres

Shooting began Oct. 4, 1980 in Toronto. Budget: \$110,000. A sci-fi comic horror film shot in English and French p. Anthony J. R. Lancett, Philip Jackson exec. p. Anthony J. R. Lancett d. Philip Jackson d.o.p. Nadine Humenick sc. Jackson, Gabrielle de Montmollin miniatures Michael M. Sloan prod. man. Gabrielle de Montmollin asst. dir. Tim Eaton continuity Ann McGibbon l.p. Anne Dansereau, Kenneth Gordon, Ken Lemeré, Sandy Kyser pub. Janis Ludman (416) 626-5465

National Film Board of Canada
(514) 333-3333

Calypso St-Laurent

The summer shot is finished; photography will begin again in the Great Lakes in December when the lakes are frozen over. Estimated budget: \$800,000 to \$1.2 million p.c. NFB and La Fondation Cousteau in a 50-50 proportion p. Jacques Bobet d. Jacques Gagné d.ph. Guy Dufaux. Technicians will be chosen directly from the Cousteau team. 4 month shoot; estimated running time between 120 and 180 minutes.

A Coop

A documentary on the Eskimos to be shot in three parts: Sept. 3 to Sept. 16, Oct. 15 to Nov. 15, and Jan. 15 to Feb. 15. Crew from Sept. 3 to Sept. 16: p. Jean Dansereau d. Maurice Bulbulian cam. Roger Rochat asst. cam. Serge Lafortune sd. Claude Chevalier

Nuns

A one hour documentary. Shooting began early this Sept. and should end on April 1981. With a budget of \$350,000. p. Signe Johansson exec. p. Kathleen Shannon research Holly Dressel, Elizabeth Schwartzbaum d. Margaret Wescott cam. Suzann Trow cam. asst. Bonnie Andrukaitis sd. Ingrid Cusel elec. Roger Martin loc. buss. man. Eva Zebrowski

Nelvana Ltd.
(416) 863-0091

Drats*

Animated feature in production since Feb. 1, 1980. p. Patrick L. Loubert Michael Hirsh d. Clive A. Smith p. man. Rory King, Dale

Cox—designer Frank Nissen d.o.p. Lenora Hume ed. Scott LaBarge sp. eff. (EASE): Keith Ingham tech. sup. Dennis Brown unit d. Greg Duffell, Ken Stephenson

Norfolk Communications Ltd.
(416) 961-8400

Jack London's Tale of the Klondike The Unexpected

The Unexpected is 4th in the seven part series "Tales of the Klondike" (Individuals titles are as follows: Love of Life, 1000 Dozen, On a Far Country, The Unexpected, The Man On The Other Bank, A Tragedy of the Far North-west, The Race For No. 1). Shooting began Nov. 13 in Kleinburg, Ontario. p. William Macadam d. Peter Pearson sc. Ratch Wallace, Peter Lower l.p. John Candy, Cherie Lunghi, Patrick Brymer pub. Paul Kent (416) 961-8400.

Rising Star Films Inc.
(416) 977-7044

Heartaches*

Shooting began in October 27 in Toronto for 7 weeks with an ACFC crew. p. Pieter Kroonenburg, David Patterson, Jerry Ralbour exec. p. Joseph Beaubien, Nicole Boisvert assoc. p. André Djaoui, Peter Rona d. Don Shebib sc. Terence Heffernan p. man. Don Buchsbaum a.d. Mac Bradden asst. p. man. Holly M. Aylward asst. to p. Irene Berkowitz prod. asst. Neil Huhta cont. Diane Parsons unit/loc. man. Marc Dasso Creative const. Tedde Moore d.o.p. Vic Sarin 1st a. cam. Robin Miller 2nd a. cam. Marvin Midwick sd. and sd. mix Don Cohen art d. Gavin Mitchell set d. Pat Gruben props master Andrew Deskin cost. des. Julie Ganton ward. mistress Kathleen Moyer make-up Kathleen Mifflin hair stylist Barbara Alexander cast. Walker-Bowen Assoc. extra cast Peter Lavender key grip Jim Craig grip Lee Wright, Lou Graton l.p. Margot Kidder, Annie Potts Robert Carradine, Michael Zelniker, Arnie Achtman. unit pub. Sandy Mayzell pub. Glenda Roy

Ronald I. Cohen Productions
(604) 255-8471

Harry Tracy — Desperado*

Shooting began October 20 in Vancouver exec. p. Sid & Marty Krofft p. Ron Cohen co.-p. Alan

Simmonds d. William A. Graham sc. David Lee Henry d.o.p. Allen Daviau p. des. Karen Bromley p. man Bob Gray cont. Christine Wilson 1st a.d. Scott Malland 2nd a.d. Bruce Moriarty Bruce Cody 3rd a.d. Chris Whiteside. cam. op. Rod Parkhurst 1st asst. cam. Kurt Peterson focus puller Theo Eglseider sd. Rod Haykin boom Omero Pataracchia unit man Keith Large loc. man Gordon Mark Hagan Deggs art d. Michael Bolton 1st asst. art d. David Davis 2nd asst. art d. Dai Moran set des. David Jaquest best boys Della Johnston Dick Fahman set dec. Jacques Bredette app. to prod. des. Jill Stokvis props master Doug Madison props Frank Parker cost. des. Olga Dimitrovward. asst. Jim Opsal asst. Veronica Pleuman Derm's Dres. Marc O'Hara make-up Linda Brown asst. Linda Gill hairstylist Roger Dalgleish sp. eff. John Frazier asst. Lee Routley key grip David Humphreys gaffer Hal Trussell crane op. Ken Rich wrangler John Scott Reg Glass const. man. Kenny Chang lead carp. Don Gervais scenic artist Gunther Barlik p. cord. Cathy Howard p. sec. Trudy Work p. asst. John Graham p. comptroller Jak King asst. accountant Susan King accounts sec. Lorraine Baird cast. dir. Claire Walker cat. asst. Lynne Carrow stills John Shannon unit pub. Julla Frilayon l.p. Bruce Derm, William Graham, Alan Shaver, Gordon Lightfoot

Simcom Productions
(416) 961-6278

Curtain

Shooting began November 10 at Magdar Studio's in Toronto for 20 days and will follow to Vermont for 10 days. ACFC crew. exec. p. Richard Simpson p. Peter Simpson assoc. p. Gerry Arbeld sc. Robert Guza, Jr. d. Richard Clupka 1st a.d. Tony Tatcher 2nd a.d. Karen Pike d.o.p. Robert Paynter, B.S.C. superv. ed. Henry Richardson prod. des. Roy Forge Smith key set dec. Carol Lavole const. man. Bill Harman prosthetics Greg Cannom dir. of sp. eff. Colin Chilvers stills John Williamson dir. of pub. Helga Stephenson l.p. John Vernon, Samantha Eggar, Céline Lomez, Anne Ditchburn, Lynne Griffin, Sandee Currie, Leslie Donaldson, Deborah Burgess, Michael Wincott, Richie Pelree, Paul Hubbard.

CineMag

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PROJECTS IN NEGOTIATION

ASA Production Inc.
(514) 288-4011

Hit and Run*

To begin principal photography in Montreal on a \$4 million budget on Jan. 15, 1981. p. Joseph F. Beaubien, Nicole M. Boisvert p. man Lyse Lafontaine d. Robin Spry sc. Spry, Douglas Bowie, Arthur Fuller, based on the book by Tom Alderman

Association Coopérative de Productions Audio-Visuelles
(514) 849-138

Baie James

Projected for 1981, one feature film and a dramatic television series of 6 episodes p.c. Les Productions La Grande p. Bernard Lalonde, René Guissaz, Francine Saia sc. Louis Saia in consultation with Denys Arcand.

Astral Bellevue Pathé
(514) 748-6541

Rolling Stone

p. Harold Greenberg exec. in charge of prod. Don Carmody

Porky's

To be shot in Florida, USA, in February 1981, with an estimated budget of \$5 million. p. Harold Greenberg sc., d. Bob Clark

Captured

Shot in 1981. p. Harold Greenberg d. Ted Kotcheff

Sketch Life

p. Harold Greenberg d. Stan Daniels.

Black Rose Films
(416) 366-2481

The Cellar

Pre-production has begun on this \$1.5 million film to shoot in Jan. 1981 in Toronto with a ACFC crew. p. David Koyle p. man. Jason Palkowsky d., sc. Boon Collins l.p. Eddie Benton, Tony Crupl, Marilyn Staley.

Bloody Good Production
(514) 861-5278

Dracula Superstar

To begin in the Spring, 1981 in Montreal with a \$3.5 million budget p. Peter Lebensold, Richard Lightstone, James Kaufman

B.M. Film Co. Inc.
(514) 844-1300

Break Away

To be done in 1981. p. Bruce Mallen as. p. Carol Klein exec. p. Michael Gilbert

Bruce A. Raymond Productions
(416) 485-3406

The Nielson Window

To begin in May 1981 in Alberta with a \$4 million budget p. Bruce A. Raymond sc. R. John Hugh

Canamedia Productions Ltd.
(416) 482-0701

Houseguests

January in Toronto p. Les Harris lne prod. Rob Iveson casting Walker Bowen ed. Ken/Pepler Productions.

Canamere Films Ltd.
(519) 453-0164

Death To The Donnelllys

To begin in 1981 exec. p. Roger A. Leblanc sc. adapted by Maridon Miller.

Cinak Ltée
(514) 248-3295

Le Sphinx

A feature film for children to be filmed in Quebec, summer 1981 with an estimated budget of \$200,000. p. Marguerite Duparc d. Claude Paquette col. 16mm.

Cooper-Rosenfeld
(416) 922-2251

Screwing of the Average Man

Little Picture with Big Ideas

A series of five feature films; all Canadian low budget.

The Resort

Flashpoint

MacTaggart's War

Live, Love, Laugh

Two Kinds of Terrible

Corporation Image M & M
(514) 878-1474

Night Letter

Principal photography to begin in 1981 in Georgia and Montreal. Estimated budget: \$4 million. p. René Malo d. Jean-Claude Lord sc. Jean-Claude Lord, Jean Salvy, Jamie Brown, based on a story by Joseph Hayes l.p. Richard Gere

Cocksure

To begin in 1981 in Calgary with an estimated budget of \$6 million p. René Malo, Ted Kotcheff sc. Mordecai Richler l.p. George Segal

St-Urbain Horseman

d. Ted Kotcheff sc. Mordecai Richler pub. Stephen Chesley (416) 922-2442.

Crawley Films
(613) 728-3513

The Strange One*

Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a budget of \$4 million. Shooting begin in the middle of March 1981 p.c. Crawley Films Production p. Budge Crawley exec. p. F.G. Townsend assoc. p. (wildlife unit) William H. Carrick sc. Barry Lane, adapted from a novel by Fred Bosworth "The Strange One" d.o.p. Robert Tyan ph. Robert Ryan, Patrick Carey sp. effects ph. Patrick Carey, Robert Ryan.

PROJECTS IN NEGOTIATION

Dal Productions
(514) 731-7801**The Armoured Man***

A sci-fi action movie with a budget of \$2 million, to be shot in Montreal p. John Dunning and André Link line p. Stewart Harding d. Jean Lafleur sc. Edith Ray, David Preston. Produced with Famous Players Ltd.

Entreprise de Développement Cinématographique
(514) 527-3433**Les tourtereaux**

Principal photography to begin in Summer 1981 in Montreal. Estimated budget: \$400,000. p.c. Ed-ec Inc., Ciné-Groupe exec.p. Paul Beauré p. Jean-Claude Germain, based on a play by Germain adapt. Jean-Claude Germain, with Harry Fishback d. Harry Fishback

Filial Productions Inc.
(416) 535-2867**Paul Horn**

A documentary to be shot in England, Egypt, India, China, L.A., Victoria on a \$400,000 budget, Dec. release p. Alan Lane, Phil Desjardins d. Phil Desjardins d.o.p. Marc Champlon sc. and p. Alan Lane, Phil Desjardins exec. p. K.C. Vallis p.man. Ann O'Brien asst.ph. Joan Hutton, ed. Ralph Bruges ed. Shibly Samaan pub. Ruth Batay (416) 463 6181 mus. Paul Horn and others

Les Films Nouvelle France
(514) 288-1888**Histoires d'amour de l'histoire de France**

Series of 13 one-hour programmes for TV with a budget of \$4.4 million (SDICC participation). p.c. les films de la Nouvelle France p. Yves Hébert exec.p. Maxine Samuel

Film Five Inc.
(416) 595-0015**The Birds of Prey***

To begin shooting in 1981 p., d. Daryl Duke sc. Clive Exton ph. Billy Williams p.design Trevor Williams pub. Ramsay (416) 960-5433.

Filmplan International Inc.
(514) 849-6051**Diplomatic Immunity**

Principal photography to begin

summer 1981. Estimated budget \$6.5 million p. Claude Héroux exec.p. Pierre David, Victor Solnicki d. Harvey Hart sc. Lenny Wise, Victor Solnicki, Fiona Lewis, Zalman King, Lynn Gailer pub. Paratel (514) 845-0111 and David Novek and Assoc. (514) 284-2113

Totem

Shooting to begin in 1981 in Montreal with a \$8 million budget p. Claude Héroux exec. p. Pierre David, Victor Solnicki

The Queen

p.c. A Canadian/France co-production in association with Raluca Nathan and Ralux Films p. Claude Héroux sc. Jean-Pierre Jaubert

A Friend Indeed
Frankenstein

To begin in 1981 p. Claude Héroux exec. p. Victor Solnicki, Pierre David sc., d. David Cronenberg.

Models

p. Claude Héroux exec. p. Pierre David, Victor Solnicki sc. Charles Dennis.

For Those I Loved

A Canada/France co-production based on the book by Martin Gray p. André Djaoui (Producteurs Associés), Gilbert Goldschmidt (Madeleine Films), Pierre David, Victor Solnicki, Claude Héroux (Filmplan International). To be shot in 1982.

Les Films François Brault Inc.
(514) 465-4920**Louis Cyr***

Principal photography to begin in the Spring 1981 in St-Jean de Matha, St-Jean de Napierville, Quebec City p., d. François Brault sc. Victor Lévy-Beaulieu.

Finefilm Productions Inc.
(416) 967-5400**Mother Lode**

Scheduled for a later summer 1981 shoot in British Columbia on a \$6 million budget p. Daniel Fine assoc.p. Tony Thatcher sc. Fraser Heston l.p. Charlton Heston.

Black Rice

Planned for 1981 on location in Hong Kong with a \$7 million budget sc. Raynold Gideon, Bruce A. Evans.

Reaching**Small Potatoes**

sc. John Palmer and Claude Jutra l.p. Maury Chaykin, Saul Rubinek.

Harry Alan Towers
(416) 923-3581**SS-GB**

A Canadian-U.K. co-pro. to begin in 1981 in Toronto and London, G.B. Canadian budget: \$10 million p. Harry Benn (G.B.) exec. p. Harry Alan Towers d. Peter Carter sc. Gerald Wilson adapt. of Len Deighton's best-seller l.p. James Mason, Ralph Richardson, Douglas Campbell, Kate Nelligan, Gordon Pinsent, Rod Steiger pub. Stephen Chesley or Clifton Rothman, Stephen Chesley Associates (416) 922-2442.

Southern Cross

A Canadian-Italian co-production planned for 1981 shoot on a \$3 million budget. p. Harry Alan Towers d. Enzo Castellari sc. Martin Walger, Peter Welbeck ed. Stan Cole ph. Alejandro Ulloa art.d. Jerry Holmes l.p. Sandra Anders, Franco Nero, Glenn Ford, John Ireland, Jacki Chong pub. Stephen Chesley and Assoc. (416) 922-2442.

Hazleton Motion Pictures
(416) 961-3212**Kelley!**

A period comedy to begin shooting in early 1981 p. David Eustace, Nancy Stewart.

Henry Less And Associates
(416) 362-3252

A Piece of the Action
Scheduled to begin, early 1981. exec. p. Henry Less.

Hoggar Films
(514) 733-9006**Lointains rivages**

Photography to begin in 1981 in France, Spain and North Africa with a \$1.5 million budget. p. Kamel Rahmouni sc. Djamel Benysekhef from his own novel "A cause du parfum des oranges"

Intercom Films
(416) 366-7773**Luke's Summer**

Principal photography to begin in 1981 in the Belleville, Ont. area. Estimated budget: \$4 million p. Gil Taylor exec. p. H.A. Towers d. Bill Davis sc. Bill Davis, Mimi Davis, Lawrence Holden pub. Stephen Chesley Assoc. (416) 922-2442.

International Cinema Corporation
(514) 284-9354**Bethune — The Long March**

To begin in 1981 in China, Canada and Spain with a budget of \$20 million p.c. I.C.C. p. John Kemeny, Denis Héroux d. Ted Kotcheff sc. Ted Allan pub. David Novek Assoc. (514) 284-2113.

Kingspence Financial Corp.
(416) 363 9281**Do You Know Where Your Parents Are?**

p. Tom Kerschner d. Mario Azzopardi.

Kuper Prod.
(416) 961-6609**Child of the Holocaust**

p. Jack Kuper sc. Jack Kuper, from the book by Jack Kuper.

L.N. Film Ltd.
(514) 487-5179**Frankencar**

An action film to be shot on location on the various Canadian raceways in early 1981. Estimated budget: about \$2 million. Some photography to be done in California. p. Didier Farré d. Paul Bartel.

Manitou Productions Ltd.
(416) 924-2186**Go Boy**

Scheduled to begin in 1981, exec. p. Ralph Ellis p. William Davidson sc. Davidson, based on autobiography by Roger Caron consult. Roger Caron assoc. p./research Angela Calvert

Don't Hit The Panic Button

Scheduled for 1981, exec. p. Ralph Ellis, p. William Davidson p. coor. Angela Calvert sc. William Davidson and Martin Lager, based on a story by Lager.

Mérlin Productions
(514) 341-4242**The Adventures Of Johnny Moon**

In discussion for summer 1981, a juvenile adventure feature. p. Arnie Greenberg d. Gary Plaxton sc. Pat MacDougall & Arnie Greenberg, based on a book by William Campbell

Murphy-Fox Productions Inc.
(514) 487-1400**Funny Movie**

A comedy to begin principal photography in Fall 1981 in Montreal and in Banff. p. Jack F. Murphy, Fred Fox, Andrew Alexander sc. Sean Kelly, Tony Hendra, Ted Mann

National Film Board of Canada
(514) 333-3333**Le congrès**

A fictional feature, development budget \$70,000 p. Jacques Vallée d. Anne-Claire Poirier sc. Marthe Blackburn

L'épopée blanche

A fictional feature, development budget \$40,000 d. Jean Dansereau d. Marcel Carrière sc. Victor Lévy-Beaulieu.

Esther Brandeau, la juive

A feature combining fiction and documentary, development budget \$60,000 p. Jean Dansereau d. Jacques Bensimon

L'homme expérimenté

A feature documentary with fiction, development budget \$40,000 p. Jacques Vallée d. Roger Frappier

Madeleine Parent

A feature documentary with a development budget of \$70,000 p. Jean Dansereau d. Annick De Bellefeuille

Nielsen-Ferns International
(416) 361-0306**Pélagie-la-Charette**

A feature theatrical release plus a 6/1 hour mini series in English and French to be shot in New Brunswick and USA for summer 1981. exec. p. Richard Nielsen d. René Bonnière sc. Antonine Maillet ex. story ed. David Peddie

Romance Movies

Three features for TV in co-production between Nielsen-Ferns International Ltd. and Hal-lequin Enterprises. exec. p. Richard Nielsen p. Michael Peacock, Lew Lehman story ed. Lew Lehman

The Tin Flute/ Bonheur d'occasion

A Rose Films Inc.- Nielsen-Ferns International co-production. A five one-hour series in English and French, based on a novel by Gabrielle Roy. To be shot in 1981 in Montreal. exec. p. Pat Ferns and Marie-Josée Raymond d. Claude Fournier sc. B.A. Cameron and Claude Fournier

The Wars

A 120 min. motion picture for television to be shot during the Summer of 1981 in Ontario, Western Canada and Britain. exec. p. Richard Nielsen, sc. Timothy Findley, based on his novel "The Wars."

Wilderness Man/ Grey Owl

A Nielsen-Ferns/Yorkshire Television co-production. A 2 x 2 hours miniseries for TV. To be shot in Canada, Britain during the

Summer of 1981. exec. p. Pat Ferns/David Cunliffe sc. Alan Plater

The Adventure of Hudson's Bay

A 6 part miniseries for TV in co-production between Nielsen-Ferns and Teleclip. exec. p. Pat Ferns/Roland Britti sc. Pierre Niviolet, Jean-Claude Camredon

Norfolk Communications Ltd.
(416) 961-8400**Through The Eyes Of Tomorrow**

A series of eight 120 minute features for television, the first of which (The Man Who Cried Alien) is complete. Others in the series entitled: Terror at the Edge of Time, No Place Like Paradise, The Nightmare Ward, Once and Future Reich, The High Frontier, The Final Game, Dominant Blue. p.c. Norfolk in association with Mega Media Productions p. Paul Kent. exec. p. William Macadam d. Tibor Takacs sc. Stephen Zoller

Winnie

p.c. Norfolk in association with Dixon-Propas Productions Inc. exec. p. William R. Macadam storywriter Patrick Young based on the life and writings of Winston Churchill.

Paragon Motion Pictures
(416) 961-0994**Hearts**

p. Jon Slan

Riding the Diving Horse

p. Jon Slan

Persephone Productions Ltd.
(416) 960-6039**100 Horse**

To begin early March 1981 in Vancouver with a budget of \$5 million exec. p. Peter Snell p. Gail Thompson sc. Mark Rozen d. Bill Fruet

Les Productions de la Chouette
(514) 288-5719**X Loves Maleine**

To shoot in Montreal in 1981 with a \$325,000 budget. exec. p. Claude Degagné (Ballon Blanc) sc. collective effort d. Marc Volzard ph. Georges Archambault.

Les Productions Le Loup Blanc
(418) 653-6721**Signe particulier: rêveur**

Principal photography to begin in the Spring 1981 in Quebec City.

PROJECTS IN NEGOTIATION

Estimated budget: \$300,000 p. sup. Geoffroi de Bontemps d. Yves Simoneau sc. Pierre Powers, Jean-Pierre Matte, Yves Simoneau adapt. of a text by Pierre Powers art. d. Michel-André Thibault p. Yves Simoneau

\$4 million p. Rafal Zielinski d. Rafal Zielinski sc. Edith Rey, from a story by Rey and Zielinski.

Raymond Daoust
(514) 526-6621

Guilty of Being Innocent

Principal photography to begin in the Summer 1981, in Gaspé. p. Raymond Daoust.

Ronald I. Cohen Productions
(514) 935 8262

The Illustrated George Carlin

Shooting to begin May 1981 p. Ronald Cohen sc. George Carlin

R.J. Langevin
(418) 681-6125

St-Louis Square

Shooting should begin in May 1981 in Montreal with a budget of \$5 million. p. Robert Langevin sc. Arnie Gelbart

RSL Films Ltd.
(514) 844-3091

Writer's Block

Principal photography to begin late 1980 or early 1981 p. Robert Lantos exec. p. Stephen J. Roth sc. Mark Kudlow, Lawrence Kaplan pub. Lana Iny — RSL Films and David Novek & Associates

Lingerie

p. Robert Lantos, Stephen J. Roth sc. Leila Basen

Joshua Then And Now

Scheduled to begin in the fall, 1981 p. Robert Lantos, Stephen J. Roth sc. Mordecai Richler

Seagull Productions
(514) 933-4365

Memoirs of Montparnasse

To begin in Montreal in winter 80-81 with a \$4 million budget. p.c. A Persephone-Seagull Production exec. p. James Shavick p. Larry Hertzog sc. Jack Paris, Steve Manners pub. The Network (416) 368-6175, David Novek Assoc. (514) 284-2113 cast. Casablanca

California Chablis

To begin in 1981 in Vancouver with a \$3.5 million budget. p. James Shavick sc. Steven Manners cast Casablanca

Selkirk Films Inc.
(416) 967-5550

Goodbye California

A Canada/U.K. co-production scheduled for next spring p. Peter Snell d. Don Sharp sc. Sharp, Alan Scott, Chris Bryant.

Télémontage Inc.
(514) 875-6323

Virulyse

A series of 26 animated programs, 30 minutes each. The pilot is in production, and the series will begin Jan. 1981. p. Pierre Delanauze d., sc. Gilbert Gratton p. man. Jean-Marc Lapointe p.s. Christiane Bastien d.o.p. Claude Larue asst. cam. Serge Grégoire cont. Solange Bérubé art d. Camille Leduc light. Aurèle Dion sd. Marcel Fraser ed. Claude Langlois music Alain Clavier marionnettes made and operated by the Théâtre de l'Avant-Pays. Robots conceived by Raymond Corriveau and Marc St-Jean.

Trimedia
(403) 264-4460

Athabasca

To begin sometime late 1980 in Edmonton with a budget of \$2.4 million. p.c. Trimedia Studio/Great Bear Film Ltd. exec.p. David Dortot p. Alec MacDonald sc. David Dortot.

U.F.O. Holdings
(514) 670-1060

Double Barrel

To begin in Vancouver in March 1981 with a budget of \$1.9 million exec. p. Sam Gabamonte and Leonard Trager p. Claude Castravelli sc. Gerry Younkens

W.J.M. Productions
(416) 968-1682

Tony Baloney

To begin shooting in 1981 in Toronto executive p. Jeffry Kirsh, Mitchele Gold p. Pat Doyle, William Fruet p. man. Pat Doyle p. sec. Mary Young d. William Fruet sc. Ida Nelson l.p. Brian George art. d. Bruno Rubeo



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Norfolk Casts Eva Gabor

TORONTO — Eva Gabor will play the part of Lorraine in *The Scorn of Women*, the fifth film in the Jack London series "Tales of the Klondike", it was announced today by William I. Macadam, president of Norfolk Communications.

Also starring in the French farce-style comedy will be noted Canadians Linda Sorensen as Mrs. Eppingwell, Kerrie Keane as Freda, Sarah Torgov as Flossie and Tom Butler as Floyd.

The film will be directed by Claude Fournier, responsible for numerous successful feature films including the record-breaking *Deux Femmes en Or*.

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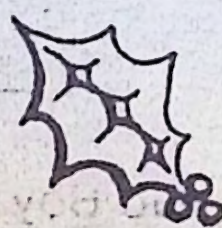
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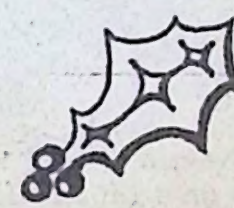


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IN RELEASE

Agency

An RSL Films production. **Producer:** Robert S. Lantos. **Executive producer:** Stephen J. Roth. **Director, editor:** George Kaczender. **Script:** Noel Hynd, from the novel by Paul Gottlieb. **Photography:** Miklos Lente. **Editor:** Peter Wintonick. **Production design:** Bill Brodie. **Music:** Lewis Furey. **Running time:** 86 minutes.

Something odd is happening in the advertising agency of Quinn, Porter and Stripe. Ted Quinn (Robert Mitchum), the new boss, is making wholesale personnel changes, and launching secret campaigns without the knowledge of his creative department head, Phillip Morgan (Lee Majors). Morgan's closest friend in the agency, Sam Goldstein (Saul Rubinek), comes to him with a story of sinister plots, but before he can reveal what he knows, he is conveniently found dead in his fridge. Then Morgan and his girlfriend Brenda Wilcox (Valerie Perrine) find that they are the next targets. Agency began with a good idea; to make a thriller based on Wilson Bryan Key's alarmist theories of the dangers of subliminal messages in advertising. It falters and misses, due to poor scripting, miscasting, and inappropriate use of Lewis Furey's sardonic musical inventions. Lee Majors, whose specialty is in action, is unsuited to the reflective Phillip Morgan, and Valerie Perrine is wasted in the female lead. Saul Rubinek brings off the wisecracking paranoid with some style, however, and old sleepy eyes, Robert Mitchum, is enough of a pro to hide his well known contempt for the project, in the role of Quinn. George Kaczender (*In Praise of Older Women*) must take the blame for the fact that there is no audience sympathy for the ad man hero. As *The Hospital*, *All The President's Men*, *Network*, *Coma* and... *And Justice For All* have shown, such sympathy is essential in a drama of paranoia, and the only character who has it in this picture is Michael Klingbell's sleek cat Maria. An interesting bit of casting places former Canadian cabinet minister Pierre Seigny as Quinn's anonymous boss. A subliminal message, perhaps? With Alexandra Stewart, Gary Reineke, Michael Kirby, Franz Russell, Hayward Morse, Jonathan Welsh, Anthony Parr, Marilyn Gardner, Jean-Louis Boudin.

Distributor: Ambassador, Vivafilm (Quebec)

Ratings: Restricted-Ontario./All-Quebec.

The Apple

A Geria production. **Producer:** Yoram Globus. **Producer, director, script:** Menahem Golan, from a story by Coby Recht and Iris Recht. **Photography:** David Gurfinkle. **Editor:** Alain Jakubowicz. **Production design:** Jürgen Kiebach. **Choreography:** Nigel Lithgoe. **Music:** Coby Recht. **Running time:** 94 minutes.

In *The Apple*, a rock music fantasy set in 1994, a callow pair of Canadian folksingers named Bibi and Alpie (much is made of the fact that they are from Moose Jaw, Sask.), are pitted against the vaguely fascistic glitter of Pandi and Dandi, who are controlled by the sinister entrepreneur Boogalow (Vladek Shaybel) and his BIM corporation. The naive duo stand little chance against the wiles of the devilish promoter, who soon wins Bibi with dreams of fame, though Alpie's goodness triumphs in the end. Shot mostly in Berlin under the West German tax shelter, Menahem Golan's film has a lot of technical class, but nothing else. Catherine Mary Stewart and Scottish actor George Gilmour as Bibi and Alpie are supposed to be innocent, but come off as wimpish, while Grace Kennedy and Allan Love, as Pandi and Dandi, are clones of Donna Summer and Roger Daltrey. It is easy to see where there has been cannibalization, from *Metropolis*, 1984. *A Clockwork Orange*, *Tommy*,

Hair, *Phantom of the Paradise* and *The Rocky Horror Picture Show*, but it has no original thought, either in story or music. It may have been intended to be *Delicious*, but the core of *The Apple* is rotten. With Ray Shell, Joss Ackland, Miriam Margolyes, Leslie Meadows, Derek Deadman, Günter Nottorf, George Clinton, Coby Recht.

Distributor: Citadel.

Ratings: Restricted-Ontario./Mature (warning)-B.C./Adult Parental Guidance-Manitoba./Adult, not suitable for children-Alberta.

The Exterminator

Producer: Mark Buntzman. **Director, script:** James Glickenhaus. **Photography:** Robert M. Baldwin. **Editor:** Corky O'Hara. **Music:** Joseph Renzetti. **Running time:** 101 minutes.

The concept of the urban vigilante, taking the law in his own hands and removing criminals that the law enforcement and judicial systems can not or will not, got its start with *Dirty Harry*, reached its apogee with *Death Wish* and was finally put in its proper perspective by *Taxi Driver*, after which it disappeared. Now James Glickenhaus has resurrected it at its most exploitative with *The Exterminator*. He is called John Eastland, and is played by Robert Ginty, who once showed promise as Bruce Dern's buddy in *Coming Home*. Here, he is tightlipped and sullen, as he goes about disposing of various unsavory characters — street gangs, mafiosi, pimps — using his Vietnam combat training. The ostensible motive for his rampage — to revenge a friend, paralysed by a mugging — is a transparent attempt to absolve Glickenhaus of any racist bias, since none of the Exterminator's targets are black. One can almost count where the director has borrowed from *Winner and Scorsese*, but since the story has no logic except visceral delight in simulated murder, it is imitation that is hardly flattering. A truly useless film. With Christopher George, Samantha Eggar, Steve James, Tony Di Benedetto, Dick Boccelli, Patrick Farrelly, Michele Harrell, Cindy Wilks.

Distributor: New World-Mutual

Ratings: Special X-Sask./Restricted (warning)-B.C., Alta., Manitoba, Ontario (cuts), Maritimes./18 years-Quebec.

The Getting of Wisdom

Producer: Philip Adams. **Director:** Bruce Beresford. **Script:** Eleanor Witcombe, from the novel by Henry Handel Richardson (Ethel Richardson). **Photography:** Don McAlpine. **Editor:** William Anderson. **Production design:** John Stoddart. **Music:** J.S. Bach, Ludwig Van Beethoven, Jacques Offenbach, Franz Schubert, Arthur Sullivan, Sigismund Thalberg. **Running time:** 100 minutes.

Bruce Beresford (with Peter Weir one of the most stylish of Australian filmmakers) adds further to his reputation with *The Getting of Wisdom*, a warm and lively tale of adolescence. Laura Tweedle Rambotham (Susannah Fowle) arrives in Melbourne in 1897, a small, somewhat mousey country girl of 14, to attend the prestigious Ladies' College. With her unusual name (she is immediately nicknamed Tweedledum), her unfashionable clothes and outback bluntness, she becomes the butt of her snobbish classmates and the stuffy school authorities. But the combination of a near photographic memory, a phenomenal musical talent and her natural pluck, enables her to overcome her adversities. With elements from *Tom Brown's Schooldays* and *Little Women*, *The Getting of Wisdom* is a triumph for Susannah Fowle, in her debut as Laura. Hilary Ryan plays the rich older student she

idolizes, Barry Humphries is the dense clerical headmaster, and Sheila Helpman is the vinegary superintendent. The film's Victorian setting may mean that some of the immediacy and toughness of *Rich Kids*, *Little Darlings*, *Foxes*, *Fame*, *My Bodyguard* and *Times Square* is missing. But anyone who was ever ostracized, or bullied by teachers, or had an unattainable crush, or cheated on an exam — anyone, in short, who is or has been a teenager — will identify with and cheer Laura in her trials. With Patricia Kennedy, John Waters, Kay Eklund, Dorothy Bradley, Jan Fridl, Monica Maughn, Karen Sutton, Alix Longman, Celia De Brugh, Kerry Armstrong, Kim Deacon, Sigurd Thornton, Stephanie Blake, Cordelia Beresford.

Distributor: Pan Canadian

Ratings: Adult-Ontario.

Hangar 18

Producer: Charles E. Selier Jr. **Director:** James L. Conway. **Script:** Steven Thornley, from a story by Tom Chapman and James L. Conway. **Photography:** Paul Hipp. **Editor:** Michael Spence. **Production design:** Paul Staheli. **Music:** John Cacavas. **Running time:** 95 minutes.

By the standards of other films which Charles Selier has produced for Sunn Classic Pictures — *In Search Of Noah's Ark*, *In Search of Historic Jesus*, *Beyond And Back-Hanger 18* is extremely lavish. Unlike those films, this story of a government cover-up of the recovery of a UFO is being given a regular release, rather than being four-walled. But in every other respect, the picture is as unoriginal and heavy-handed as the earlier works. Darren McGavin is a block of wood as the NASA flight controller who is given the job of leading the investigation of the alien spacecraft, while Robert Vaughn, who plans the government snow job, repeats a role he played in *Washington Behind Closed Doors*. What invention that exists on the visual side is borrowed from *Close Encounters of the Third Kind*, though none whatsoever of Spielberg's humor. Equally transparent is the introduction of a plot link to the spacegod theories of Erich Von Daniken. The film ventures of the Schick razor company continue to leave much stubble. With Joseph Campanella, Gary Collins, James Hampton, Philip Abbott, Pamela Bellwood, Tom Hallick, Stephen Keats, William Schallert, Cliff Osmond.

Distributor: Frontier Amusements

Ratings: Adult-Sask., Ontario./Mature-Manitoba./General (warning)-B.C./Family (warning)-Alberta./All-Quebec.

The Idolmaker

Producers: Gene Kirkwood, Howard W. Koch Jr. **Director:** Taylor Hackford. **Script:** Edward Di Lorenzo. **Photography:** Adam Holender. **Editor:** Neil Travis. **Production design:** David L. Snyder. **Choreography:** Deney Terrio. **Music:** Jeff Barry. **Running time:** 107 minutes.

The Idolmaker is Vinnie Vaccari, a hustler from the Bronx who turned pretty faces into teen stars in the years 1959-1961. With a lot of ambition, but none of the necessary looks, Vinnie found emotional fulfillment in coaching and moulding others to send before the cheering adolescent throngs. First there was Tommy, a kid from the neighborhood who became a clean-cut-boy-next-door hero. His second discovery was a clumsy busboy named Guido, whom he turned into the magnetic, enigmatic Caesar. Taylor Hackford and Edward Di Lorenzo have based the story of rock music promotion with suitable cynicism, but also with a layer of sentimental nostalgia. Much of the toughness is due to Ray Sharkey's gung-ho playing of Vinnie,

and by the able support given by Joe Pantoliano as Vinnie's partner and Tovah Feldshuh as his fan magazine editor girlfriend. To be sure, the two idols, played by Peter Gallagher and Paul Land, have an anachronistic touch of the Travolta about them, and Jeff Barry's music is a bit overproduced. And the somewhat inexperienced crew let a falling boom mike be seen on the screen. *The Idolmaker*, however, hits more than it misses. With John Aprea, Richard Bright, Olympia Dukakis, Stephen Apostlee Beck, Maureen McCormick, Leonard Gaines, Michael Mislove.

Distributor: United Artists

Ratings: Adult-Ontario./Mature-B.C. (warning), Manitoba./Adult, not suitable for children-Alberta, All-Quebec.

Raging Bull

Producers: Irwin Winkler, Robert Chartoff. **Director:** Martin Scorsese. **Script:** Mardik Martin, Paul J. Schrader, from the book by Jake La Motta, Joseph Carter and Peter Savage. **Photography:** Michael Chapman. **Editor:** Thelma Schoonmaker. **Production design:** Gene Rudolf. **Music:** Pietro Mascagni. **Music editor:** Jim Henrickson. **Running time:** 119 minutes.

Jake La Motta was called the Bronx Bull, for his crouching fighting stance and his no-quarter approach to boxing. Emerging from the slums in 1941, he spent eight long years in the ring, trying for the middle-weight title, because he would not take the easy way and deal with underworld fixers like Tommy Coma. And when he did win, he found that the rage and anger, which had made him champ, could not be contained. It exploded against his brother Joey, who had always stood in his corner, and against his wife Vickie, the tall blonde neighborhood teenager he had loved but was fiercely jealous of. *Raging Bull*, the story of Jake La Motta, is perhaps the most powerful film about boxing yet made. In sharp contrast to the sentimental *Rocky*, it pulls no punches in its portrayal of the seething brutality of the prize ring. Michael Chapman's photography has the camera literally punched in the face, notably in several bouts, shot in a style that alternates with his perennial opponent Sugar Ray Robinson. In this film, Martin Scorsese uses his instinctual understanding of the prison of La Motta's ethnic machismo to combine the compulsive drive of *Mean Streets* and the obsessive vision of *Taxi Driver*, into a work of great emotional power. With characteristic determination, Robert DeNiro plays Jake La Motta. He trained under the ex-champ's guidance, and blew himself up to 210 pounds for the Bull in retirement — so that, with his membership in the False Nose Society, he looked, by his own admission, an animal. Joe Pesci, as Joey La Motta, gives an equally powerful performance, playing off DeNiro much as Harvey Keitel did in *Mean Streets*. Cathy Moriarty fares better than most Scorsese women have, as she shows that Vickie not only could stand up to Jake, but did. It is a rough workout, but a rewarding one. The film is dedicated to Haig Manoogian, Scorsese's teacher at New York University. With Nicholas Colasanto, Frank Vincent, Theresa Saldana, Frank Adonis, Mario Gallo, Frank Topham, Johnny Barnes, Lori Ann Flax, Kevin Mahon, Louis Raftis, Charles Scorsese.

Distributor: United Artists

Ratings: Restricted-Ontario.

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BOX OFFICE GROSSES

CURRENT GROSSES										
	Origin	Language	Distributor	Date released	No. of weeks	No. of cities/screens	Gross Nov 27	No. of cities/screens	Gross Dec 4	Cumulated gross to date
La banquière	Fra	F	France Films	31/10	5	1/2	11,500	1/2	10,500	79,500
Fantastica	Qué	F	Films Mutuels	10/31	4	1/2	12,300	—	—	49,200
Final Assignment	Can	E	Pan Canadian	11/21	1	—	—	-/-	—	—
Les chiens chauds	Can	F	Cinépix	9/26	9	PQ/15	39,000	—	—	779,762
Hot-Dogs	Can	E	Ambassador	11/28	1	-/-	—	Ont./13	43,200	43,200
Mon oncle d'Amérique	Fra	F	Ciné 360	9/26	10	1/1	6,900	1/1	5,700	100,500
NATIONAL OVERVIEW										
	Origin	Language	Distributor	Date released	No. of weeks	No. of cities/screens	Gross Nov 1	No. of cities/screens	Gross Nov 8	Cumulated gross to date
L'Affaire Coffin	Qué	F	Films Mutuels	9/12	8	1/2	14,341	1/2	9,520	119,940
Airplane	USA	E	Paramount	6/27	19	5/7	32,356	4/5	22,619	2,933,561
All That Jazz (Que le spectacle commence)	USA	F	20th Century Fox	10/31	1	-/-	—	1/6	34,663	34,663
L'Avare	Fra	F	Films René Malo	9/12	8	1/2	14,544	1/1	8,105	182,586
The Awakening	USA	E	Warner Brother	10/31	1	-/-	—	1/6	63,820	63,820
Battle Beyond the Stars	USA	E	New World Mutual	9/12	6	2/3	13,403	3/4	19,813	183,836
Being There (Bienvenue Mr. Chance)	USA	F	United Artists	10/10	4	1/1	10,862	1/1	7,767	49,536
Borderline	USA	E	Roke	10/31	1	-/-	—	3/9	34,600	34,600
Caddyshack	USA	E	Warner Brothers	7/25	15	4/5	23,841	4/4	19,363	1,596,330
La cage aux folles	Fra	F	United Artists	9/10	82	1/1	12,803	1/1	9,941	523,117
La cage aux folles	Fra	F E s	United Artists	3/14	34	2/2	9,247	2/2	8,598	251,650
Ca ne peut pas être l'hiver, on n'a même pas...	Qué	F	J.A. Lapointe	9/26	6	1/1	1,815	1/1	1,567	22,038
C'est pas moi, c'est lui	Fra	F	Films René Malo	10/10	4	1/1	27,423	1/3	18,120	103,769
Divine Madness	USA	E	Warner Brothers	9/26	6	6/6	46,819	4/4	32,215	334,918
Dressed to Kill	USA	E	Ambassador	7/25	15	2/3	15,486	2/4	13,014	1,309,086
Elephant Man	USA	E	Paramount	10/3	5	5/11	152,765	6/12	142,117	531,221
Empire Strikes Back	USA	E	20th Century Fox	5/21	24	3/4	29,584	4/5	27,745	5,295,010
Exterminator	USA	E	New World Mutual	10/24	2	2/5	56,500	2/5	33,400	89,900
First Deadly Sin	USA	E	Ambassador	10/24	2	2/10	57,899	2/7	27,084	84,983
Gloria	USA	E	Columbia	10/10	4	3/4	12,782	3/5	18,495	65,497
Hopscotch	USA	E	Avco	9/26	6	6/13	68,728	6/12	54,846	519,326
Hounds of Notre-Dame	Can	E	Pan Canadian	10/17	3	1/1	3,900	1/1	2,900	11,500
In God We Trust	USA	E	Universal	9/26	5	2/2	5,100	-/-	—	319,989
It's My Turn	USA	E	Columbia	10/24	2	5/15	99,131	5/13	70,613	169,744
Kagemusha	Jap	J E s	20th Century Fox	10/17	3	2/2	21,013	2/2	17,591	50,107
Loving Couples	USA	E	20th Century Fox	10/24	2	6/13	102,657	6/13	72,860	175,517
Middle Age Crazy	Can	E	20th Century Fox	9/19	7	6/10	37,867	5/7	23,502	635,767
La mort en direct	Fra	F	Films Mutuels	10/24	2	1/1	17,961	1/1	10,150	28,111
Motel Hell	USA	E	United Artists	10/24	2	2/9	46,585	2/5	29,211	75,796
My Bodyguard	USA	E	20th Century Fox	8/22	10	6/11	60,442	5/9	42,622	1,093,165
Oh God Book II	USA	E	Warner Brothers	10/3	5	5/9	44,728	4/6	21,814	360,811
Ordinary People	USA	E	Paramount	9/26	6	6/8	116,862	6/8	92,123	666,699
Private Benjamin	USA	E	Warner Brothers	10/10	4	5/14	205,876	5/13	171,480	865,436
Somewhere In Time	USA	E	Universal	10/10	4	6/11	43,472	3/4	16,225	274,968
Song Of The South	USA	E	Disney	10/10	4	6/13	61,095	6/10	43,094	303,170
Stardust Memories	USA	E	United Artists	9/26	6	5/5	34,162	5/5	24,008	222,319
The Stunt Man	USA	E	20th Century Fox	10/10	4	4/4	55,779	6/8	84,815	211,161
Suzanne	Can	E	Ambassador	10/31	1	-/-	—	1/1	5,073	5,073
Terror Train	Can	E	Astral	10/10	4	2/3	13,747	3/8	39,100	208,802
Terror Train (Le train de la terreur)	Can	F	Astral	10/10	4	1/6	19,074	1/1	3,726	103,353
Times Square	USA	E	A.F.D.	10/17	3	6/13	55,162	3/4	11,509	97,137
The Wanderers	USA	E	Warner Brothers	10/24	2	1/4	25,450	1/3	9,822	35,272
The Zombie	USA	E	Astral	10/31	1	-/-	—	1/3	21,446	21,446

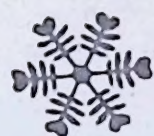


Happy 3rd Anniversary



CineMag

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*Best wishes to all
our friends in the
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